"Newspaper Dramatic Criticism," by Clayton E. Gibbs

THE NEW YORK
DRAMATIC MIRROR

APRIL 14, 1915 PRICE TEN CENTS

CYRIL KEIGHTLEY
In "The Song of Songs"

Drama, Vaudeville and Motion Pictures

White, N. Y.

After a long absence Louis Mann returns to Broadway in a richly humorous characterization of Gustave Muller, the lovable old delicatessen keeper in "The Bubble"

White, N. Y.

A touching incident in "Marie-Odile" is when Frances Starr, as the little convent novice, drinks to the Prussians the toast, "May the good Lord send you back soon safe to your mothers!"

Vincent Serrano as the wayward husband, John Stephens, and Alma Belwin as his rebellious wife, Anna, sign peace terms after a night in fast society

White, N. Y.

THROUGH THE OPERA-GLASS

White, N. Y.

Stephen Wright and Chrystal Herne, as the honeymoon couple in "The Dicky Bird," come unwittingly to the home of his former wife, Mary Shaw, from whose domination he had fled like a "male Nora"

In the cast of "The Peasant Girl," Letty Yorke conspicuously stands out for her sprightly performance of Wanda

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NEWSPAPER DRAMATIC CRITICISM

By CLAYTON E. GIBBS

NEWSPAPER dramatic criticism is to-day in much the same condition as the proverbial old lady who enjoyed being ill: the inertia against improvement is great. That it is unsatisfactory as at present conducted, except on a few metropolitan dailies, is quite generally admitted. Most persons contend that there is no place in daily newspapers for real criticism; that the time at hand for writing it necessarily makes it hasty, precluding anything more than superficial comment. Many editors, in turn, maintain that the public does not want real criticism; that it does not go to the newspaper for a well considered estimate of a new play; and that all such comment is wasted ammunition.

Now it is true the American public does not want an elaborate discussion of a play's technical virtues and faults, and an allocation of it in the dramatic tendencies of the time. Such comment is possible only with an English or, more especially, a French public. But neither does it want, as is too often supposed, a half-column detailing of the plot, and nothing more. The American newspaper reader wants to learn from a review what the germinating idea of a new play is; whether that idea has been interestingly and vigorously treated—whether it has been made into what is commonly known as a "good play"; and, perhaps, what the quality of the acting is, especially if the cast includes a favorite actor or actress. What the average reader asks embraces much of the best there is in dramatic criticism, and its present unsatisfactory state cannot, therefore, be attributed wholly or in larger part to "what the public wants."

Much of the utterly worthless and, in its effects, too often pernicious theatrical reviewing of to-day is the fault solely of newspaper editors. The critics are told that their articles must make a wide, indiscriminate appeal; that the essential thing is to be entertaining. Often, as one noted New York critic has said, they would be glad to write matter more germane to the subject and to respect their duties as reporters, but the editors stand in the way. They demand that every column in their papers contain its electric shock, and they will "play up" all writers who can turn on the current. If the critic cannot concentrate public attention on himself and the paper, but permits it to be focused on the art work under discussion, the editor soon intimates to him that his presence is no longer desirable in that office.

Happily, this sensational type of review is being rapidly displaced. Editors are coming to realize that this flippant attitude has lost its pungency for the public, and more and more of them are now giving their critics a virtual *carte blanche* within the limits of columnar space and the policy of the paper. So that on many papers the critics have become individually responsible for the nature and quality of the reviews which appear under their names.

Except on a few metropolitan journals of the standards of the New York *Evening Post*, the morning *Sun*, and the *Times*, dramatic criticism is not yet recognized as an art and a profession, nor the position of dramatic critic as one of trust and responsibility. Men are not usually selected for such positions because of superior knowledge and training. More often than not the position of dramatic critic is the reward of promotion from the reporting ranks. As if the stock market or horse-racing prepared a man to judge plays! These promoted reporters generally have little or no equipment for judging plays. They are ignorant of the historical development of the drama. They are not abreast of the contemporary Continental drama. They have no principles, no standards, nothing whatsoever to guide them in their judgment except as the play does or does not appeal to their momentary fancy. To the incompetence of these ubiquitous so-called critics may be traced, more than to exigency of time, insecurity of position, editorial policy, or "what the public wants," the highly unsatisfactory condition of newspaper dramatic criticism at the present time.

If we are ever to have good criticism as typical of all theatrical reviewing we must first train a class of critics. Though they begin as ordinary reporters they must, before being put in charge of the dramatic columns of the paper, show their fitness for such positions. They must be familiar with the historical development of the drama and be acquainted with the contemporary drama in England, France, and Germany. The purpose of such training is not to gain a knowledge of the most significant plays of the past and present, nor to inculcate standards for determining them. It is primarily to provide standpoints and methods which will enable the critic to make for himself an analysis of the elements of good and bad in a play, and to cultivate in him a critical power of judgment. Every new play is a separate entity, to be judged by itself, and all the training conceivable can do no more for the critic than develop a faculty of discernment for what is good and what is bad as drama.

Granted, then, that a critic has some qualifications, just what in a play is it his function to review?

First and foremost, he must determine what the author is trying to do and say through his play. Is he a propagandist, a moralist, a reformer, an interesting story-teller, a comedian, or what? If the play has a thesis, it is not the duty of the critic to discuss that thesis as such. He may praise it or take exception to it in passing. But find it he certainly must. If he does not, he will not see the play as a whole. What he writes will be a series of mere personal impressions of moments that were particularly appealing or unappealing to him. How, for example, can a critic write intelligently about "A Doll's House" without discerning in the play woman's assertion of her right to independence of action from masculine domination? Or about Strindberg's "Creditors," unless he sees behind it the idea that for every present pleasure some day the creditor comes to demand compensation in pain?

When the critic feels that he has grasped the playwright's idea, he must determine whether it has been well developed. Are the points brought home vigorously to the audience, and are they persuasive? And here the play must be judged as a whole. Critics as a class have the habit of forming opinions as a play progresses, whereas they should be merely receptive until the very end. One can no more judge fairly on bits of a play than a jury can give a verdict before all the evidence has been heard. A particularly impressive bit may obsess one's mind temporarily; unless he waits until all the evidence is in, his decision is worthless.

Sincere as the critic may be in his endeavor to determine whether the main theme has been well developed, he is often handicapped by local, racial, or national prejudice. Critics are peculiarly susceptible to provinciality. But they should aim in all plays, native or foreign, to be receptive and fair-minded. And to be fair-minded in judging unusual or exotic drama, where standards and tastes differ, is to sympathize intelligently with the author in his struggle for expression, and then to make comparative measurements of his success or failure. When a play pretends neither to present a problem nor to tell an interesting story, but rather to afford an evening of comic entertainment, what is the nature of the entertainment? Is the dialogue spirited and scintillating? Is the characterization deft and diverting? Does the author show cleverness and originality in devising new situations and new theatrical devices? Is the play a burlesque, a low comedy of bourgeois vulgarity; a farce of plot, situation, character, topical satire; a comedy of humors, intrigue, or manners; a sentimental comedy; or a "high comedy," subtly delicate in its sense of the comic, one that demands a second's pause for an intellectual reaction?

The second duty of the critic is to separate the meritorious from the censurable in a play and to ascribe each to its respective source. If the play is good, what is good about it? The theme, its treatment, the general atmosphere, the delineation of personages, the dramatic intensity, the human interest, or what? And how much does the acting contribute? If the play is bad, what is wrong with it? What does it lack? Where could it be improved? And whose fault is it, the actors', the author's or the producer's?

Everyone has witnessed plays that were sacrificed by poor acting and misinterpretation. The critic who is worthy of his name will discern such a condition at once, and will censure not the author but the actors. It is not easy, however, to lay one's finger on a particular part of a play and say that just there the author was to blame. The "Mind The Paint Girl" is a case in point. We feel a certain dissatisfaction with the *dénoûement*. We are conscious that something has been omitted. But it is only upon close scrutiny that we find Pinero has failed to give the *scène à faire* between Captain Jeyes and Viscount Farncombe. "Milestones" and "The Great Adventure" were phenomenal successes in England. Yet, when produced in this country, they did not receive half their success at home. Why? Because American audiences were unfamiliar with the constant references to English history and customs. The English audiences chuckled throughout the play at these allusions. But we did not catch them. They were not sufficiently prefaced, and when they did arrive, not pointed enough for us. Here the producer was to blame. He should have provided for this contingency if he wanted to

(*Continued on page 5.*)

MADAME CRITIC

"IT is astonishing, the reputation Elsie Ferguson has built up for herself in so short a time," is the usual comment made by playgoers whenever the name of the star of "Outcast" is mentioned.

When one nears the top of the ladder of success and looks down, the climb seems just as long and difficult as when the rounds were being counted one by one. But the public thinks not of this. It has no understanding of the heartaches, the weary waiting—it only appreciates the lofty position attained. Years are as nothing. To most people, Elsie Ferguson has suddenly achieved distinction. To be sure, they recall that she has appeared in other plays and was praised for her work, but those plays no longer figure, since it is in "Outcast" that she has been so unanimously admired both for her beauty and her acting.

But Miss Ferguson can remember the seasons that are gone; for she has worked harder, more earnestly than many of her rivals for stellar honors, and she has relied in no sense upon her beauty to place her in the front rank of her chosen profession.

Glancing back over the years of her stage experience, I call to mind the first time I saw her as a shy young girl in "Liberty Belles," which was advertised as having the prettiest collection of—I don't remember just how their names appeared on the programmes, but I do know that they could not be called chorus girls, or show girls, or extra girls; for, as each took particular pains to explain, "I have a line to speak." The bevy of beauties—real beauties they were, too—revelled in the distinction of that "line." I enjoyed hearing it exploited, for it showed ambition. The chorus seemed to have vanished completely with the acquisition of the few cherished words spoken by most of them in amateurish fashion.

I have often thought of the good deed performed by whoever had the brilliant idea to provide each beauty with her first line, for it was responsible for the encouragement and development of dormant talent.

Those "Liberty Belles" were not ashamed, either, to announce that they earned extra money by posing for artistic photographs displaying costly hats and gowns which the big dry goods merchants had published broadcast as advertisements.

It required all one's admiration in a visit behind the scenes when confronted by those young and pretty faces eager to know if the play were liable to be a success as "everybody just hates to leave New York." Ambition for more than one line for the next season was not strong enough to cause anyone to want to go on the road and become acquainted with other cities.

One thing which left an impression on me was the generosity with which each beauty praised her associates.

"If you think I am pretty," said the late Lotta Faust, "you should see Elsie Ferguson. Why, Mr. ———" (mentioning a prominent artist) "says *she* is a *real* beauty."

When Miss Ferguson was told this she modestly declared that Miss Faust was certainly mistaken, and, to prove her assertion she quoted other artists as authorities concerning the supremacy of Miss Faust's charms. And so it was—apparently no envy and spitefulness.

Some declared that Polly Chase was the loveliest. "Polly is so *sweet* and pretty," they said, and dainty Polly would look down at her pink silk pajamas and twist the toe of her pink slipper on the stage floor in embarrassment, little dreaming that, before long, she would have a world-wide reputation and be a London favorite, while a great playwright would consider it an honor to have her star in his plays. Then there was Sandol Milliken, she of the long, fair curls. Miss Milliken achieved prominence as a comedienne, and then decided to marry and devote herself exclusively to domestic life. Edna Hunter was a blonde beauty who had a great following in the front rows. I have heard nothing of her, though, in recent years.

Of the several girls who proved that the cherished "one line" had been of value to them, Elsie Ferguson has been the one who profited most, for she selected the highest form of modern drama—the combination of comedy and emotionalism, and she has made good.

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After such a run in New York it is always interesting to watch the reception of a play when it starts on tour. I am sure the New York public will be pleased to learn that Washington—the first stop—is just as enthusiastic as we were both over the play of "Outcast" and its star.

Washington is a very critical city, you know. You may try to smother its decision by saying "Oh, well, you can't tell what New York will say—wait until the play gets here," but Washington comes pretty near knowing a hawk from a handsaw when the test is made. Sometimes they go to see a play or a star out of courtesy, out of appreciation for past enjoyment, and hoping that the new venture will be equally successful; but just because the house is sold out during the first part of the week, let no press agent deceive himself into thinking he "has them going," and that the receipts at the end of the week will be even bigger.

I ran down to Washington for a day or so last week and learned a great deal about reported enormous successes. Washington women were rather frank in expressing their opinions of different plays, but most of the men with whom I talked were polite and cautious. They were modest, too, in their criticisms—a suggestion that they were sorry to be obliged to differ from New York's amusement preference. The conversation interested me extremely. It would begin like this:

"I understand that ———," naming the play, "is a great success in New York. Is that really so?"

"Why, yes it is—seats selling some time in advance, I believe,"

"Really!"

Then a silence in which the gentleman seemed to be thinking hard how to ask a question.

"What do you think of the play, Madame Critic?"

"I didn't like it at all," I said.

"Oh!" A pleased look on his face. "I am glad to hear you say that. Being a New York woman, I hardly dared—you understand—but, do you know, *I* was very much bored. The New York newspapers all spoke of the play as a big hit here, but *entre nous* it wasn't at all. Washington didn't like it."

And so the comment ran in regard to other plays. I left town with an increased respect for the Washington verdict, and I now understand why some players love to play there and some do not.

Washington will not stand for many things which New York accepts amiably. Washington has learned the difference between a play and cast that are genuinely worth $2 a seat and an attraction which demands $2 but is worth $1 at high valuation. Managers must give Washington entertainment that is worth while, not necessarily what Broadway calls "high brow stuff," but Washingtonians dislike leaving the theater with the opinion that they have wasted their time in the search for amusement.

On the other hand, when a play pleases down there, they are lavish in their patronage. During one week two friends of mine gave a theater party of twenty-four persons, and themselves saw the play three more times before it left town. How's that for attendance during so short an engagement? The attraction, however, was not what Frank Wilstach calls a "high-brow limb-show."

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The subject among dramatic topics which seems to interest Washington more than anything else just now is the development of the moving picture craze in New York.

I attended a delightful dinner dance at the University Club and Mr. Claude Bennett, President of the Congressional Information Bureau and also President of the Southern Society of Washington, who was one of the hosts of the evening, assured his guests that they might fire a broadside of questions on dramatic subjects if they wished and, if anyone could, I could answer them. Mr. Bennett has for years been very much interested in amateur theatrical affairs, and the various social organizations to which he belongs invariably call upon him for leadership on entertainment committees. Besides, he has a brilliant reputation as a lecturer.

I studied the expression on the faces around me. I hoped their queries would not relate to the works of some of the early Greek dramatists or a discussion of a Shakespearian phrase or word—I hadn't looked into my *Variorum* or consulted Schlegel personally in some time.

What do you suppose was the first attack?

And it came from a man with so many degrees to back up his mentality that I laughed to find him so human, so modern in his curiosity.

"Is it true," he asked, "that 'The Birth of a Nation,' is still playing to crowded houses in New York?"

"Yes," I said, "at $2 a seat—seats selling four weeks ahead."

I wish you could have heard the astonishment expressed by every one.

"Who ever heard of a picture show at $2!" exclaimed a lady who is quite a devotee of the films.

"And is it true that your best theaters are becoming picture houses?" asked the next one.

"Not exactly. A number of them are, but we have so many theaters, you know, that they will scarcely be missed. The Hippodrome is the latest——"

"The Hippodrome! Impossible!"

"Quite true," I assured them, "and sold out to the roof. It's a wonderful sight!"

General regret was expressed because of the Hippodrome's change.

"Why, what will we do without the Hippodrome?" said one. "I have never failed to go there every time I have been in New York. Its productions were wonderful and well-worth the price charged."

And, would you believe it, not a soul asked me anything I might have learned in my college days.

MADAME CRITIC.

White, N. Y.

THE STEADY RISE IN "PROFIT MINE" STOCK IS SWEET MUSIC TO GUSTAVE MULLER, THE DELICATESSEN KEEPER, IN "THE BUBBLE." LOUIS MANN AS GUSTAVE, MATHILDA COTTRELLY AS HIS WIFE, AND LAURA WALKER AS THEIR DAUGHTER, ROSIE.

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I observe still another distinction between the ghosts of the English and French poets. Voltaire's ghost is nothing but a poetic machine, which is there merely for the complication's sake. It is powerless to inspire us with the least interest in itself. Shakespeare's ghost, on the other hand, is a real person of action in whose fate we are interested; it awakens terror, but at the same time also pity.—LESSING.

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Plays like "The Tempest" and "A Midsummer Night's Dream" are particularly in need of explanatory criticism, for, on the one hand, they possess the character of the fairy tale, which is apparently quite beyond explanation, but on the other hand, this fairy tale character of the representation is merely woven into a common reality like a couple of fragrant exotic flowers into a Northern wreath of oak leaves.—ULRICI.

Personal

CLARKE.—Harry Corson Clarke and Margaret Dale Owen have just returned from an enormously successful tour of the Canal Zone, where they not only played their originally booked season at the Y. M. C. A. club houses, but were persuaded to play a third date at each one, and a fourth at Camp Otis, where the 10th U. S. A. Infantry adopted them. Mr. and Mrs. Clarke and their company were given officer's quarters in beautiful Las Cascades, where they were treated royally. Mr. Clarke was just engaging his tickets for the return home when a Chinese manager dashed up in his automobile and made him such a tempting

MR. EDWIN MORDANT.
Who Gives a Particularly Fine Performance of the Prude in "The Revolt," at the Maxine Elliott Theater.

offer to remain over and play in their Colon Theater and the Teatro Variedades, Panama, that he postponed his return. On arriving in New York, Manager Ornstein, of the Wadsworth Theater, suggested that he should close his four years' tour of the world in a theater in his home town. The idea seemed a good one to the comedian, and as a result he is now playing a joint stock starring engagement with Miss Owen at the Wadsworth Theater, for two weeks, in "Why Smith Left Home" and "Whose Baby Are You?" After that he will remain at home through the Summer, prior to starting another tour of the world in September. The West Indies and South America will probably be the first points visited.

GRAU.—The fourth edition of Robert Grau's "Forty Years' Observation of Music and the Drama" has just been issued by the Broadway Publishing Company. A few of the features of this exhaustive and interesting volume, which contains over three hundred portraits and illustrations, are "From the Varieties of the 60s to the 'Modern Vaudeville' of 1909," "Theaters of Long Ago," "The Frohman Early Days," "When Women Ruled," and "Prodigies." The edition is available only by addressing the author at 42 Union Avenue, Mount Vernon, N. Y.

GLOVER.—Lyman B. Glover, manager of the Majestic Theater and of the Kohl and Castle interests in Chicago, died in that city April 6, at his home, 4590 Oakenwald Avenue, aged sixty-nine years. He had been ill for a fortnight following an operation for the removal of a carbuncle. Blood poisoning ensued and that, combined with the weakness of age, brought on the end. He was unconscious for three days before his death. Mr. Glover was assistant to the late Charles E. Kohl, of the Kohl-Castle circuit. When Mr. Kohl died, Mr. Glover assumed the management of the Kohl-Castle interests in Chicago. Previous to this, he was for some time manager for Richard Mansfield, previous to which he was dramatic critic of the Chicago *Times-Herald*. Mr. Glover is survived by a son, Livingston Glover, two daughters and a widow. He was widely and favorably known to the theatrical profession and in newspaper circles, and as a critic his ability was recognized by the leading actors of this country.

HOYT.—Edward N. Hoyt, well-known Shakespearean actor, who has been appearing in motion pictures for the past few years, expects to return to the dramatic field next season. Mr. Hoyt is remembered for his association with the late Mme. Modjeska, Margaret Mather, Louis James, Robert B. Mantell and other distinguished players. During his thirty odd years on the stage he devoted two seasons to starring in "Hamlet," and played Mephisto in Louis Morrison's production of "Faust."

KEIGHTLEY.—This week's MIRROR cover presents a good likeness of Mr. Cyril Keightley, who has made a strong impression on American audiences since his arrival in this country in 1908, and is now one of the features of "The Song of Songs," in which he records a remarkable triumph. Mr. Keightley first attracted attention in "The New Sin," at Wallack's; but long before that he had achieved a distinguished position on the English stage. He is a native of New South Wales, and, though he studied for the bar, entered the dramatic profession at an early age. He had the advantage of years of acting with George Rignold, McKee Rankin, and other noted players, and made his London debut with Nance O'Neil in "Magda;" joined the Benson Players; appeared with Bourchier and William Ashe, and toured with his own company in standard plays; also appeared at Stratford-on-Avon in "Cymbeline" and as Cassius in "Julius Cæsar." This is his third or fourth visit to America. In 1908 he appeared in "Love Watches;" in 1910 in "The Little Damozel," and as leading man with Annie Russell; in 1912 he played in "The New Sin," and later in "The Spy." On his last return to London he played at the Strand in "The Chaperon." He is one of the best actors on the American stage, and his method is one that any young actor may study with profit. He does more than act a part; he conveys it across the footlights as something distinct and individual.

MORDANT.—Edwin Mordant presents one of the most pleasing impersonations in "The Revolt" as the big-hearted doctor with the agreeable smile. In the play he is called "The Prude;" but the characteristics which Mr. Mordant conveys are the qualities of a manly philosophy and a kindly human instinct. The part is graceful, but the actor lends an added charm to it by his own art.

YORK.—Charles W. York, backed by three business men of Spokane, will personally take over the management of the Auditorium Theater for the remainder of the season, and will present all road attractions previously booked, which run intermittently until July 23. The list includes the following: "Peg o' My Heart," John Drew, Billie Burke, "Seven Keys to Baldpate," "Twin Beds," "Sari," "Under Cover," "Everywoman," Chauncey Olcott and Maude Adams.

YOUNG.—Dorothy Young, daughter of George W. Young and step-daughter of the late Madame Nordica, is going on the stage. She has been engaged by the Shuberts to appear in "All Over Town," a musical comedy, with her husband, Roy Atwell. Joseph Santley will have the leading part in the play, which will be produced at the Garrick Theater, Chicago, in May. The former Miss Young is twenty-one years old. She married Mr. Atwell two years ago.

NEWSPAPER DRAMATIC CRITICISM

(*Continued from page 3*)

popularize the plays upon the American stage.

Thirdly, if a critic finds a good play, but one that is strange in its appeal, such as "The Yellow Jacket," it is his duty to select the merits of that play and make them attractive to the prospective theatergoer; to foresee what the public is not going to like in the play; to formulate these objections and, if possible, to meet them in behalf of the author; or if this be impossible, and the play be truly deserving, to set the intrinsic worth in such preponderance over the bad as to make the play seem on the whole worthy of attendance.

These three duties comprise the function of dramatic reviews. They provide the information which the average newspaper reader desires, and they include also much of constructive critical value. A competent critic of practiced pen has ample time, especially if he is connected with an afternoon paper, in which to write such reviews. But reviews of this quality we shall never have as typical of all theatrical reporting until critics are better fitted for their positions and regard them as of great responsibility and trust; until dramatic criticism is raised to the dignity which it deserves and will some day command.

He who acknowledges Shakespeare's genius, and yet denies him the gift of artistic composition, contradicts himself; for it is in fact the cosmical, the natural, and the absolute necessity of his creations that are the first and surest criteria of genius.—ULRICI.

The elementary passions themselves, like the elements, are few; it is the modifications they take in passing through different bodies that give us so inexhaustible a variety of lights and shadows of loveliness and glory.—LORD BULWER.

THE AMERICAN IN ENGLISH DRAMA

BY ARTHUR SWAN.

I have just been reading Mr. Chesterton's wearisome comedy, "Magic." Among the characters is an American. No English auditor need be told that he is from the States, because his vocabulary rests mainly on "sir, wal (*i. e.*, well), derned, guess, reckon." This last verb is so often repeated that one comes to regard it as the leitmotif of the character.

Mr. Chesterton, it may be, sins in this respect more carelessly than others of his confreres; but his "American" is typical of the breed.

Is this finical fault finding? Recall with what minute differentiation Ibsen set down the colloquy of his creations. It is not a matter of mere externals,

PLAYER-FOLK PICNICING IN HONOLULU.
From Left to Right: Mae Taylor, H. Marcelle, Pauline Bennett, Ed O'Malley, Rene Dietrich, Will Adams, Chester Doyle, Elizabeth Myers, and Horace Wright.

since it is by what they say and how they say it that the dramatic persons chiefly reveal themselves for what they are.

In Mr. Barker's unique play, "The Madras House," moves the most remarkable "American," no doubt, that appears in all English dramatic literature. That there ever has been, or ever will be, exactly such an American is questionable. But the character is agreeably within the realm of probability. And his quasi-Americanism is not restricted to his quaint manner of speech.

It is true, of course, that American playwrights have dealt no less roughly with Englishmen. Truly to limn character demands the psychologist plus the dramatist—if the line may be drawn. And at heart an Englishman may well have certain qualities of an American; but in their talk the "Cousins" generally differ in a marked degree.

This plausible verisimilitude of characterization might facilely be acquired. Let the British playwright have a competent American friend go over his dialogue with him; and vice versa. A small matter—but one evidently more honored in the breach than the observance.

In Mr. Leonard Merrick's novel, "When Love Flies Out of the Window," a theatrical manager in New York speaks to his playwright thus:

"Sir, the piece went with a bang. We have got a fortune here, sir, and don't you forget it."

Who has ever heard of an American theatrical manager addressing a playwright as "sir"!

ARTHUR SWAN.

SANTA BARBARA, March 30, 1915.

ANTHOLOGY OF THE STAGE

More art than nature.—JOHN BURGOYNE.

A good play needs no epilogue.—SHAKESPEARE.

Shakespeare shocked the classic taste of the French critics. He violated the unities and mixed prose and poetry. But what was good taste in Shakespeare—that is, in keeping with his spirit and aim—might be bad taste in Racine.—JOHN BURGOYNE.

To arrange a piece in such a form that it admits of being easily and conveniently represented without losing its effect in the representation depends chiefly upon the drama itself being drastic; *i. e.*, developing a living, rapid, and also externally visible action, hence that something is really accomplished on the stage, and that the persons do not merely—as the proverb has it—speak like books.—ULRICI.

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WHAT SURVIVES?

The hearty reception accorded the revival of "Trilby" and "The Celebrated Case" suggests a question:

What causes us to preserve interest in a play we have seen perhaps several times, while we profess less interest in other plays once as popular? Trilby's careers is intrinsically of interest. She appears in unique environment, in a novel atmosphere, and her history is peculiarly tragic and sad. But we witness no thrilling situations, no intense moments of suspense, very little of that theatrical skill that is evidenced in "The Celebrated Case."

As an ingenious work, as a clever piece of theatrical architecture, "The Celebrated Case" is considerably more remarkable than "Trilby." Yet if that were all we should be as loyal to D'Ennery's play twenty years hence as we are likely to be to "Trilby," and that we doubt.

The French play is a masterwork of ingenious construction, probably one of the best plays of its kind ever written. It holds our interest from beginning to end. "Trilby" is deficient in these qualities. It is not, strictly speaking, nearly as clever. It lacks the story interest of its rival—that most potent of all novelties in a play or story, the criminal element, the finely calculated theatrical *effect* of the French playwrights, which "The Celebrated Case" has as few plays even of French origin. Few of us but welcomed its revival with the same delight as the other.

Yet the impartial critic will probably concede that "Trilby" is a play of more enduring interest than "The Celebrated Case." If it is, to what shall we attribute the cause?

Old playgoers as they review the stage triumphs of the past recall with pleasure Col. Sellers, Bertie the Lamb, Rip Van Winkle, Hamlet, Othello, Fagin, Rosalind, Falstaff, Major Wellington DeBoots, Lady Teazle, Captain Cuttle, Lord Dundreary, the Hon. Bardwell Sloat, Lady Macbeth, etc. Observe that what we recall is not the story of a play but the characters. We probably studied "Hamlet" in school. The story long ago ceased to interest us. We know every phase of that wonderful play; but every time a great actor is announced in the part we go to see him, because we are interested in the character.

It is the same with a novel. "The Count of Monte Cristo" is the most ingenious story ever invented, but we re-read "Madame Bovary" of Flaubert time and again rather than the story of Dumas, because of the character.

Scott was once the most popular novelist in the world. By how many is he read to-day? He was a magician in creating interest in events but he lacked the power to create permanent interest in his characters, as Thackeray did in Becky Sharp, Major Pendennis and Henry Esmond. Thackeray will always live along with Dickens, while Scott is neglected.

Something of this interest in character attaches to "Trilby." One class of writers weaves a story around a character, the other school subordinates its characters to the story. That is the difference.

RAINBOWS IN SIGHT

On account of the entente and triple alliance war there will be more in the amusement line in this country for some time than would be the case if the dove was regnant in every European kingdom and empire. There will not be the usual exodus abroad. The more people stay at home, the bigger the demand for amusements. Everybody isn't going to San Francisco.

Usually about this time The Mirror prints reports of closing seasons. Fewer reports of this character, so far, have come in than formerly. In fact, we are receiving news from our correspondents of the formation of new stock companies and plans for other engagements for the Summer. The larger houses in the great cities will, of course, shut down some time in June, but the closed season will be shorter than heretofore. The big cities are becoming more and more resorts for those who live in the smaller cities and towns. New York, Chicago and Boston will have more strangers the coming Summer than they have had in the past. The foregoing statements are based on reports from our correspondents and the forecasts of our exchanges.

The Mirror is not the medium of the circus, but it is within its purview to say that the outlook for the circus this season is rather more "rainbow-scarfed" than otherwise. It is a good omen. Of course everybody goes to the circus, but we learn, not from the advance agents, but from other sources that are not to be questioned, that there will be more circuses on the road the coming Summer than was the case last season. We wish it were more within the province of the Mirror to "boom" the circus. There is something about a circus that plays on the strings of all hearts. All of us know, or have thought that there is something wrong about our calendar. The almanacs from time immemoral have booked Spring to start in the latter part of March. This is wrong. The sap doesn't rise and the buds do not bulge, nor the garden truck come in until the announcement is made that the circus has started on the road.

Hence, considering the theatrical outlook as mentioned, not forgetting the circus, Spring is on her way and good, old Summer time is in the offing. Both are pregnant with amusements for this land of Liberty and fun.

ENGLISH DINNER CLUB

The Friars Club,
107 West Forty-fifth Street,
New York, April 8, 1915.

Editor Dramatic Mirror:

Sir,—I have just read your article pertaining to the newly-organized British Dinner Club in New York city.

As an actor who has received nothing but the greatest kindness and hospitality from this country, I hope you will take it in good part when I say "That I do not believe theatrical America has any idea of the fact that something in the nature of a theatrical exchange exists between our two countries."

I venture to say that at the present moment, even in war time, there are more American artists in England than there are English people over here. The "review," undoubtedly the most popular form of entertainment at home at the present time, is practically in the hands of American artists; so much so that an English actor now playing on Broadway was recently the only Englishman in the cast that was all American, from Ethel Levy downward. At every music hall you can be almost certain of finding two or three star turns that hail from this country. On the legitimate stage the two biggest successes at this moment in London are American plays, "Peg o' My Heart," with an American star, and "Potash and Perlmutter," with practically an American cast.

The American plays that make big money in London are legion. The American managers with big interests on the other side are numerous, and there is a big string of American artists whose names are household words at home, who in many cases have made their reputations and their homes in my country.

It seems, therefore, a little difficult to understand why this state of things should pass unnoticed in a little country like England (for certainly no newspaper would think it worthy of comment) and in an enormous continent like this; it is almost a vexed question.

Please forgive me for troubling you at such length, but a great deal of your article puts us in an absolutely false light, and tends to make mischief between us and our good American friends.

Believe me, yours very truly,
Montague Love.

NEWS STORY OF THE WEEK

Miss Maude Adams's Charity Unmasked

Mr. George F. Burba, editor of the Dayton, Ohio, *Daily News*, has done a commendable thing even if he did violate a confidence. Two years ago the Middle West was swept by a flood. Dayton was inundated. Its people were homeless. Before the waters had abated the country was bestowing its charity. One of the gifts was $5,000 in cash. It was sent to the Governor of Ohio with the request that the donor should not be known. The only stipulation was that the money should be spent for food and clothing for the hungry and the naked, and for medicine for the sick of Dayton. The request was kept sacred. Dayton offered up its prayers for its unknown angel. The other day, April 1, Miss Maude Adams played an engagement in Dayton. She did not know why the streets were crowded to see her, nor why the house in which she played was not big enough to hold the people who blocked the street before the doors opened. She did not understand when she appeared why the house broke into admiring applause. It seemed as if she would never have an opportunity of speaking the first line. She did not know when she was leaving the theater why the crowds acclaimed her as she pushed her way to her hotel. But when it was all over she was handed a copy of the Dayton *News*. It contained an open letter to her, set in three column measure, on the front page, signed by George F. Burba, editor. In that letter she read that the time had come when Dayton should know its benefactress. The letter told her that the great throng which greeted her was, for the most part, composed of the people whom she had helped to succor when they were desolate. It removed the mask she had placed upon her act. How many in her audience owed their lives to her will never be known. The tribute by Editor Burba was well timed. He violated a scriptural injunction, but it will not be charged against him. May the storm of misfortune never break upon Miss Maude Adams, but if it ever should she will find a shelter in Dayton. Peter Pan may never grow up, but if he does he can go to Dayton to pass his old age in peace and plenty.

EDITORS' LETTER BOX

Miss. Lillian, Detroit.—You can address Harry Weber in care of the Palace Theater Building, New York city. Thanks for your good opinion of The Mirror.

"Mirror Reader," Gloucester, N. J.—(1) Do not know. (2) Henry Walthall is about forty years of age. David Powell's age is about twenty-eight, while that of Edith Wynne Matthison is not known to us.

An Old Reader, Brooklyn.—We believe music publishers publish the orchestrations of popular songs in order to sell them; at least as a usual thing. There are cases, however, when they are glad to furnish an orchestration free in order to popularise the song. It all depends on the disposition of the publisher.

Mrs. Geo. A. J., Rapid City, S. D.—We believe that "The Great Catherine" is George B. Shaw's latest, although that and "Androcles and the Lion" and "Pygmalion" were written about the same time. What his best play may be is a matter of opinion. We cannot decide that.

H. T. D., Shreveport, La.—(1) We know no higher authority on the drama than William T. Price, 1440 Broadway. (2) Price's "Technique of the Drama" and "The Analysis of Play Construction and Dramatic Principle." (3) The names of the play readers for the firms you name are known only to the managers.

G. C. Benedict, Cincinnati.—Gustav Carl Luders died Jan. 24, 1912. Composed "The Burgomaster," "King Dodo," "Prince of Pilsen," "Woodland," "The Shogun," "Mlle. Napoleon," "The Grand Mogul," "Marcell," "The Fair Co-Ed," and "The Old Town." Frank Pixley is still living. He was born Nov. 21, 1867, in Richfield, O. Luders was born in Bremen and served a year in the Germay Army.

George J. Murray, New York.—It is difficult to give dates of theaters built by Oscar Hammerstein. He built the Harlem Opera House; the New York, opened for the first time in September, 1889; the Columbus Theater, opened in October, 1890; Manhattan, in November, 1892; Hammerstein's Olympia, opened Nov. 25, 1895; Victoria Theater, in March, 1899; Republic, Sept. 27, 1900; Manhattan Opera House, in 1906; new London Opera House in Kingsway, opened Nov. 13, 1911; Lexington Avenue Opera House two years ago.

"Curious," York, Pa.—McKean Buchanan was not an English tragedian. He was born in Philadelphia, Feb. 28, 1823, the son of Paymaster Buchanan, of the United States Navy, and great grandson of Governor McKean, of Pennsylvania. Though educated for the navy, he entered the theatrical profession and made his debut on the New York stage at the old Broadway Theater, June 10, 1850, as Hamlet. With the exception of a few years in Australia and Europe he toured the country until his death in Denver in April, 1872. His repertoire consisted of "Richelieu," "Richard III.," "Othello," "Hamlet," "London Assurance," "The Merchant of Venice," "The Robbers," and "Used Up." (2) Charles L. Ritsmann, 375 Madison Avenue, may be able to supply the photographs of the players you mention.

J. H. Cannoir, Montreal.—You are right as to the year of Mary Anderson's retirement from the stage; it was during Harrison's instead of Cleveland's inauguration. The facts have been greatly confused, but after a careful examination of the contemporary issues of The Dramatic Mirror, we can say definitely that her retirement occurred at Albaugh's Opera House, Washington, during the week of President Harrison's inauguration, March 4, 1889, the exact date being March 7 when she played "The Winter's Tale." The following extract from the Washington correspondence of The Mirror of March 16, 1889, may be relied upon as absolutely correct: "Mary Anderson, though quite ill, appeared to a packed house at Albaugh's 4 in 'Pygmalion and Galatea' and 'Comedy and Tragedy.' She was unable to appear Tuesday and Wednesday nights, and the house was closed, greatly to the disappointment of the immense number anxious to see her. 'The Winter's Tale' was presented. Miss Anderson played her part with considerable spirit, but fainted in one scene. The curtain was rung down, but after a brief delay she went on and finished the performance. . . . Mary Anderson, I have just learned, was compelled to cancel the remainder of the week in order to rest."

MANAGERS TO SHOW BOOKS

In Its Search for Theatrical Trust, Government to Investigate Accounts of Big Agencies

Attorneys for the Shuberts and Klaw and Erlanger have made arrangements with Assistant United States Attorney-General Claude A. Thompson whereby the books of these firms will be placed at the disposition of the Government for the purposes of the investigation it is conducting into the existence of a theatrical trust.

Though the authorities are not in a position to forecast the result of their inquiry, sufficient evidence has been shown to convince them that if the Shuberts and Klaw and Erlanger were to merge their interests they would be able to control enough of the first-class theaters to dominate that part of the theatrical field.

At present the Government is only considering the illegal combination that may exist in the booking of the regular theatrical productions. The charge made by the independent producers is that the Theatrical Trust is restricting bookings so that it is impossible for them to get theaters for their productions, and, on the other hand, local independent managers cannot secure for their houses the plays of certain authors without surrendering to the trust altogether.

Of late years the first-class houses have been divided into two groups, those in one being booked by the managers who formerly composed the Syndicate, and those in the other group by the independent managers. An agreement was effected about two years ago between the two groups by which the theaters in Boston, Chicago, Philadelphia and St. Louis were booked without conflict between the groups. This season an effort was made to extend the arrangement to include all the theaters in the country, but the plan fell through owing to a failure to agree on details.

RIGHT TO USE MEYER'S NAME

Judge Hendrick, in the New York Supreme Court, has recently decided a suit over the use of the name of Charles Meyer. The suit was by Eugene R. Stering trading as Charles Meyer, manufacturer of grease paints, against Plucker & Ahrens, wig makers, each firm having purchased its respective business from the original Charles Meyer.

The Court decided that Stering is entitled to the name of "Charles Meyer" exclusively as to grease paints and is entitled to receive all mail addressed to Charles Meyer, New York, or any other address.

The judgment, however, permits Plucker & Ahrens to use the name of Charles Meyer with regard to their business, provided they use it in the form, "Plucker & Ahrens, wig makers, successors to Charles Meyer, wig maker."

The judge in his decision also found that Plucker & Ahrens had not been guilty of any deception intended in any way to injure Stering's business, and that Stering has suffered no damages.

MISS RUTH HELEN DAVIS

Miss Ruth Helen Davis, who has become a general favorite with New Haven playgoers, is young, interesting, cultured and industrious. Ella Wheeler Wilcox predicts for Miss Davis a radiant future as a dramatist. The two are now collaborating on a play to be known as "The Victory." The music will be written by Bousa. Miss Wilcox is interluding with poetry and Miss Davis is working out the plot and dramatic parts. "The Guilty Man," one of Miss Davis's plays, will be seen at the Hitinge Theater in New York in September. The production will be by A. H. Woods. John Mason will be in the cast. Among the books translated by Miss Davis are "The Daughter of Heaven," "The Awakening," and "The Fear of the Living." Miss Davis is a graduate of Hunter College, and her home is in New Haven. She is a woman of travel, a quick observer, accomplished in music, and fluent in German and French.

MUSICAL PLAY AT SCRANTON

SCRANTON, PA. (*Special*).—"Little Mary Mack," which is described as a "quaint American musical play," had its first production on any stage at the Lyceum, April 12. The play is the offering of the Davenport Producing Company, Inc., of Philadelphia. The book and lyrics are by Delbert E. Davenport; the music by Newton Ashenfelder. The cast includes Sylvia Jason, Georgia Harvey, Grace Kennicott, Maud Fernia, Eva Olivetti, Adelaide Raine, Harrison Garret, Ernest Wood, Fred Graham, Wilson Reynolds, Albert Hughes, Thomas F. Manning, Jack R. Lambert, and Mason and the Unique Quartette. C. B. DELMAN.

D. B. AND C. F. TO UNITE ANNUALLY

David Belasco and Charles Frohman have agreed to unite their forces in future seasons for Spring revivals of special plays. Dramas which have met with great popularity in the past, and which are suitable for all star casts, will be presented. Mr. Belasco and Mr. Frohman have also agreed to send a special company in "A Celebrated Case" on tour after its run at the Empire.

"POLYGAMY" TO CLOSE

"Polygamy" will close at the Park Theater on Saturday night after 168 performances. Next Fall, after an engagement in Boston, the play will be taken on a cross-country tour, which will include Utah.

TYLER JOINS K. AND E.

To Produce "Moloch," a War Play, by Beulah M. Dix, in Chicago Early in May.

George C. Tyler, Managing Director of Liebler and Company when that firm was engaged in theatrical production, is about to re-enter the producing field. According to a recent announcement he has become associated with Klaw and Erlanger and with them will present "Moloch," a new play by Beulah M. Dix, in Chicago early in May.

The leading role of the drama, which deals with conditions connected with the present war, will be played by Holbrook Blinn.

"CLIPPER" TO CHANGE FORM

Scene: The Rialto, in front of George M. Cohan's Theater. Time: A sunny afternoon in April. Cast: Mirror man and R. Kelcey Allen. Numerous wise men of Gotham, actors, press agents, Ned Wayburn, etc.

M. M. "How's everything, Kelcey?"

R. K. A. "What with the Bramhall Playhouse and this 'Trilby' proposition and Alec Woolcott's little affair with the Shuberts, I'm kept pretty busy. Interesting season, after all, eh?"

M. M. "Yep, but what's new."

R. K. A. "The *Clipper* is going to be changed in form. Yes, really. It's going to be just half its present size; 'course it'll be a lot thicker. Some sensation, eh?" Exeunt.

CATHOLIC ACTORS' ELECTION

A meeting of the Catholic Actors' Guild of America was held on April 9 in the Hotel Astor at which officers for the ensuing year were elected. Jere J. Cohan was chosen president to succeed Emmett Corrigan; Francis X. Hope, first vice-president; Arthur Colborne, second vice-president, and William B. Cotter, secretary and treasurer. Final arrangements were made for the first annual retreat, to be held early in May in St. Malachy's Church, Broadway and Forty-ninth Street.

Following the meeting a tea was given to celebrate the first anniversay of the Guild. The membership now numbers 150.

TO GIVE "TROJAN WOMEN" ON TOUR

Under the auspices of the Woman's Peace Party, the Chicago Little Theater will shortly begin a national tour in "The Trojan Women," by Euripides. The profits of the tour will be devoted to the Women's Peace Party. The names of the players and staff who will receive no salary apart from their living expenses will not be announced, and they will remain anonymous on the programme.

The entire cost of a performance is $200, according to the prospectus recently issued. Applications for vacant dates may be made to the Chicago Little Theater or to the Women's Peace Party, 116 South Michigan Avenue, Chicago.

STAGE SOCIETY AGAIN TO PRODUCE

The Stage Society of New York held its annual meeting on April 5 at the home of Joseph B. Thomas, 135 East Nineteenth Street, at which it was decided that, in the future, it would follow its former policy of making its own productions instead of sponsoring outsiders. It was the stage society that brought Granville Barker to this country, and it was because some members feel that the society has not been given sufficient credit for its part in his success that the old policy was adopted.

Mrs. William Astor Chanler was elected president to succeed Mrs. Norman Hapgood, who recently resigned.

VAN VECHTEN JOINS ALIMONY CLUB

Carl Van Vechten, formerly dramatic critic of the New York *Press*, late editor of the *Trend*, has joined the alimony club at Ludlow Street Jail. It was because Mr. Van Vechten failed to pay $738 alimony to his former wife, Mrs. Ann Van Vechten, that he was unanimously elected a member. It will be remembered that Mr. Van Vechten recently married Paula Marinoff, the actress.

Mr. Van Vechten declares he will languish in his little cell until his debt is completely wiped out. In the meantime Broadway is agog, as it has learned that the composition of the long-awaited "Ballad of Ludlow Jail" has been begun.

BARRIE'S ADOPTED SON KILLED

Lieutenant G. L. Davies, the adopted son of Sir J. M. Barrie, was killed in action in France on March 15. He was one of those who volunteered for active service at the outbreak of the war, and was given a commission with the Fourth Battalion Rifle Brigade. He was the eldest of five brothers adopted by Sir James Barrie on the death of their mother, Mrs. Arthur Llewellyn Davies. Lieutenant Davies was an amateur cricket player of some distinction.

BROCKTON'S EMPIRE BURNED

The Empire Theater, Brockton, Mass., formerly Sheedy's, managed by John L. and John W. Sullivan, was completely destroyed by fire April 7 at 2.30 A.M. The members of the Musical Stock company playing at the theater were assisted by the police in saving their wardrobes and effects. Manager John W. Sullivan says that the owners will immediately build a new and larger theater; loss is covered by insurance.

"HIP" TO HAVE RIVAL

Arthur Voegtlin Trying to Secure Century Opera House for Scenic Spectacles

Arthur Voegtlin, for many years the creator of the scenic spectacles at the Hippodrome, is said to be making an effort to secure the Century Opera House next season for similar entertainments which will rival those of the Hippodrome.

Mr. Voegtlin, it is recalled, severed his connection with the Hippodrome on the opening night of the Winter circus last January, owing to friction between J. J. Shubert and himself over the loan of musical instruments.

PLAYERS UNDER CANVAS

DECATUR, ILL. (*Special*).—The Beveridge Players will open their tenting season, May 10, at Litchfield, Ill., with "The Littlest Rebel;" it will be followed by a strong list of high-class Royalty bills. This is one of America's largest and best equipped tented theaters. They have their own electric lighting plant, individual dressing rooms and everything to make a first-class outfit.

Sarah Padden in "The Little Shepherd of Bargain Row," at the Empress, Decatur, Ill., first half of week March 4.

(Mrs.) ELIZABETH EWING.

DRAMATISTS COMPLETE SCENARIO

The Society of American Dramatists and Composers has completed the scenario of the play in which the entire membership collaborated. Every one of the hundred members contributed something to the conclusion of what Augustus Thomas called a "pot boiling experiment." The dialogue will now be written by five members elected by the society. The quintette is composed of Anne Flexner, author of "The Marriage Game"; Kate Jordan, author of "Secret Strings"; Rita Weiman, Alice Leal Pollock, and Percival Wilde.

NEW PLAY BY HASTINGS

A new play by B. Macdonald Hastings, entitled "Advertisement," will be produced to-morrow night, April 15, at the Kingsway Theater, London, by Vedrenne and Eadie. This is the first play by Mr. Hastings since "That Sort," which was produced by the Lieblers early in the season at the Liberty Theater.

NO. 2 CO. OF "WHITE FEATHER"

William A. Brady's second company in "The White Feather" opened in Montreal on April 5. The company includes Albert Brown, Dierdre Doyle, Grace Hampton, Marjorie Day, Roy Corcoran, Wyndham Standing, George Desmond, Mona Morgan, Louise Muldener, Justine Cutting, Jules Epially, and George Graham.

STAGE LORE TO BE SOLD

The Charles C. Moreau collection of literature relating to American history and the stage will be sold on April 16 and 17 under the direction of the American Art Association in its galleries, 6 Madison Square South. The collection contains a number of volumes of playbills which Mr. Moreau procured at his nightly attendance at the theaters.

NEXT PLAY AT THE BRAMHALL

In accordance with his policy to present a new play every three weeks at his Bramhall Playhouse, Butler Davenport will follow his "Importance of Coming and Going" (made famous by Kelcey Allen), with "The Professional Co-respondent," on April 23. The play is from the pen of Mr. Davenport.

OPERA AT ITALIAN THEATER

The Milan Opera company, of which Clemente de Macchi is director, will begin a season at the Garibaldi Theater, 32 East Fourth Street about May 1. The theater has been renovated and rearranged for the occasion.

LONDON SEES MANNERS'S NEW PLAY

LONDON (*Special*).—J. Hartiey Manners's new play, "The Panorama of Youth," will be produced to-night by Sir George Alexander at the St. James Theater. Mr. Manners's "Peg o' My Heart" still continues to be the most successful play now running here.

COLLINS NOT TO PRODUCE "LIFE"

LONDON (*Special*).—Arthur Collins, manager of the Drury Lane Theater, has announced that there is no truth in the report recently published in American papers, that he will produce Thompson Buchanan's melodrama, "Life."

"JOHN GABRIEL BORKMAN" GIVEN

The deferred performance of Ibsen's "John Gabriel Borkman," the second production of the Modern Stage season was given at the Forty-eighth Street Theater last night. A review will appear in next week's issue.

STAGE CHILD LEGISLATION

A bill drawn by Judge Lindsay, of Denver, designed to take the stage child out of the child labor law, and classify him as a "school law" child, is receiving the attention of the Colorado Legislature.

FRED ERIC

Fred Eric, the young leading man of "Kismet" (the Caliph) and of "Omar" (the Vizier), has returned from Philadelphia, where he originated the part of Cashel Byron in Mr. Bernard Shaw's "The Admirable Bashville" at the Little Theater.

GOSSIP

Sam B. Hardy closes his season with "A Pair of Sixes," April 17.

Edith Wade gave a violin recital in Aeolian Hall on Thursday afternoon, assisted by Andre Benoist at the piano.

The Stage Children's Fund, of which Mrs. Millie Thorne is president, will hold its annual Spring dance on Saturday, April 24, from 2 to 6 P.M. at Lenox Hall.

Dora Young, who joined "Winning of Barbara Worth" company in November to play the ingenue, is now playing Barbara Worth, the lead.

Margaret Sumner's dramatisation of Lewis Carroll's "Alice in Wonderland" is to be presented soon in one of the smaller playhouses. The author will impersonate several of the characters.

Phoebe Bates has replaced Helen Reimer in "The Importance of Coming and Going" at the Bramhall Playhouse, Miss Reimer having resigned to fulfill a stock engagement in Providence.

Sim Allen becomes resident manager of the Opera House and the Orpheum, in York, Pa. The lessees are Wilmer, Vincent and Appel. Louis Appel is treasurer of the Orpheum.

"The Strollers," the new name of the Old Friends Club of America, a Chicago social organization of theatrical folks, will have a grand revel Sunday afternoon, May 16.

Louise Muldener closed her season with "The Things that Count" company and was immediately engaged for the road company of "The White Feather" which is booked to the Coast.

Fiske O'Hara closes his tour in "Jack's Romance" on Saturday night at the Montauk Theater, Brooklyn. He begins his next season under the management of Augustus Pitou on August 30.

Madame Caro Roma announces an American night with American composers for the American Relief Fund A at the Assembly ballrooms, 160 West Seventy-sixth Street, on Monday evening, April 26. Each composer is to conduct personally his own works.

Because she preferred the stage to married life, Gertrude Hitz, leading woman with William T. Hodge in "The Road to Happiness," has broken her engagement to Arthur W. Godfrey, of Boston and New York.

Mr. and Mrs. Arthur C. Alston (Esther Williams) left for California on Monday, April 12. Enroute he will stop off at Chicago, Milwaukee, St. Paul, Minneapolis, Kansas City, Denver, Salt Lake City, Seattle, Portland, and other cities to arrange for the use of his various plays by stock companies.

Murdock Pemberton has combined the labors of a press representative with those of playwriting. Following the successful production of his one-act play, "My Lady's Honor," by the Washington Square Players, he has been engaged as official Boswell of Butler Davenport's Bramhall Playhouse.

J. J. Rosenthal, in advance of the original company of "Potash and Perlmutter," has been waging one of the most successful Coast campaigns of the season. Page spreads in San Francisco, Los Angeles, Portland and other cities testify to his activity.

Mr. and Mrs. Samuel Nelson celebrated their golden wedding in their home No. 214 Beverly Road, Flatbush, on April 4. The couple were married in London and had seventeen children, nine of whom are living. All are acrobats who have appeared at various times with Barnum and Bailey's Circus and in vaudeville.

Photo copyright by Pirie Macdonald.

ARTHUR ROW.

Arthur Row, who has a record of four seasons' engagement under Charles Frohman and two seasons with Mrs. Fiske, played under Mr. Frohman's management with Otis Skinner and Francis Wilson. He appeared as the Baron Beulberg in "The Five Frankforters," and during Mr. Mackay's illness assumed the leading role of Duke Gustavus. His engagement this past season in "Milestones," where he played the young Lord Markhurst, has brought him many press commendations. The San Francisco *Chronicle*, commenting on his performance, stated: "Arthur Row gives a splendid impersonation of the sophisticated Lord Markhurst," and the San Jose *Morning Herald* said: "Arthur Row gives a fine characterization."

ADELE BLOOD SEASON, BUFFALO

Cushing and Smith will present Adele Blood for a special Spring and Summer season in important productions of metropolitan successes at the Teck Theater, Buffalo, beginning Friday, April 23. The first play will be "Within the Law," to be followed the second week by "The Misleading Lady." Miss Blood's company will include Marion Dentler, Maida Reed, June Congreve, Alice Gale, Byron Beasley, Hugh Dillman, E. R. Spencer, Lewis Nilson, and others. Charles Spong, for many years with the Chestnut Street Theater, Philadelphia, has been secured as chief scenic artist. The productions will be staged by Bartley Cushing, the organization under the business direction of Guy Croswell Smith.

NEW BILL FOR BANDBOX THEATER

The next bill to be given by the Washington Square Players at the Bandbox Theater will include four playlets, two of which are by foreign authors. Masterlinck will again be represented with his "Miracle of Saint Anthony," which has been translated by Ralph Roeder, a member of the organization. The other playlet of foreign origin is "Forbidden Fruit," a free adaptation by George J. Smith of a theme by Octave Feuillet; "In April," by Rose Pastor Stokes, and "Saviors," by Edward Goodman, will complete the bill.

ANOTHER BELASCO PRODUCTION

In addition to "The Boomerang," which be launched in Wilmington on April 5, David Belasco will make another Spring production. The new play is called "The Love Thought," and is by Henry Irving Dodge. A stock presentation of the piece was given last Spring at New Rochelle.

Janet Beecher has been engaged for the principal role, that of a female physician. The premiere will take place in Hartford, Conn., on April 26.

"THE HYPHEN" TO OPEN MONDAY

Justus Miles Forman's new play, "The Hyphen," will be presented by Charles Frohman next Monday night in the Knickerbocker Theater. The play has for its theme the loyalty of Germans in America. Gail Kane, Robert T. Haines, and W. H. Thompson will appear in the leading roles.

MAY REVIVE "ERMINIE"

It is rumored along Broadway that "Erminie" is to be revived this Spring at the Casino, with a cast including Francis Wilson, Fritzi Scheff, and Henry E. Dixie. The last revival of the operetta was in 1903 when Mr. Wilson again appeared in his famous role of Cadeux.

ACTORS' EQUITY ASSO'N

Officers Nominated for Coming Year—Reduction of Royalties to Stock Managers Likely

Actors' Equity Association

At the last meeting of the Council, held in the Association rooms, suite 608, Longacre Building, on April 5, the following members were present: Mr. Francis Wilson, presiding; Messrs. Cope, Ellis, Gillmore, Kyle, Mitchell, Purdy, and Westley.

New members elected:

John Burkell
Catherine Campbell
Teresa Dale
Amy Lee
Doris Mitchell
James Nelson
Adeline O'Connor
Angela Ogden
Marta Spears

A substantial member visited the offices a few days since and queried: "Why should not actors be recognised as a part of our American citizenship? Why are they never represented upon Governmental fete occasions?" That is what the Council is trying to answer. Look to your political duties, brothers; show your voting strength, and your identity as men will quickly follow.

It is the voluntary tribute to actors as a body, contained in the official invitation to the A. E. A. to hold a meeting at the Panama-Pacific International Exposition, that influenced the Council to accept it. To any who may misapprehend the purpose, let it be known that those who are appointed to represent our cause will do so in a feeling of grave responsibility. From an individually selfish standpoint no officer desires to go; but in a full understanding of the great labors to be done, not one of them can refuse to do so.

Our counsel reports having had a two hours' conference with the attorney of the "White Rats," and the Assistant Corporation Counsel of New York city, relative to a mandamus proceeding that is intended to secure a construction of the law that will define the powers of the Commissioner of Licenses.

A most satisfactory joint committee conference was held in the A. E. A. rooms on Tuesday, April 6, looking towards a reduction of royalties to stock company managers. The conferees were Messrs. George Fawcett, Channing Pollock (for the Dramatists' Club), John W. Rumsey, and Frank Gillmore.

We are in receipt of a letter from Mr. Louis Hallett, who conducts the "New York Theatrical Exchange," touching upon the Association's proposition, that the Actors' Fund should be maintained from commissions on actors' engagement contracts. Mr. Hallett says: "I have noted that, for some reason, the suggestion of the A. E. A. does not give promise of fulfillment." Then he adds that, if the objection is to the "one agency" proposal, it could be overcome in no small measure by the existing agencies arranging with actors to have managers deduct one-third of the commissions now paid, and send it to the Fund. The letter concludes: "I believe this would tend to bring the manager, agent and actor into harmonious business relations. The vaudeville circuits now virtually follow this plan for their own enrichment."

We have answered the telegrams of members in difficulty at Seattle and St. Louis by referring them, in each instance, to our corresponding attorneys. Another complaint, right at our door, involves a "business manager" of a company under the direction of a producing firm of the highest standing. The Association is keenly alive to the harassing nature of greedy vanities and petty jealousies that may infect a cast of players; but there is something even worse, and that is, the arrogance and Simon Legree attitude of a few men who go about the country as "managers." The time has gone by when a ruffian can abuse the women, or men, of a company, with which he is employed, and go on his way unchallenged. We have testimony showing that the boor in question asked, in the last week of a protracted season, an utterly unnecessary and unprecedented thing of an actress, and because she tried to reason about it, he peremptorily told her before the next performance, for which she was dressing, to "get out of the theater in ten minutes, or I'll throw you out." Is the actress to lose five nights' salary in this manner, and will the producing firm countenance such actions in its name? We think not! Such things are intolerable in the case of any respectable woman.

When the Nominating Committee met on April 5, we received eleventh-hour news that both Mrs. Harriet Otis Dellenbaugh and Miss Louise Drew, her alternate, were suffering from attacks of the grip and could not attend. Miss Violet Heming graciously responded to our hurry call and made up the committee's full complement. Upon April 8 the committee met again, with Miss Florence Reed in attendance.

Officers to serve one year: President, Francis Wilson; vice-president, Bruce McRae; corresponding secretary, Howard Kyle; recording secretary, Grant Stewart; treasurer, Richard A. Purdy.

Councilmen to serve three years: Albert Bruning, John Cope, Jefferson De Angelis, Frank Reicher, John Westley, Edward Abeles, Milton Sills.

The annual meeting will be on Monday, May 31, 1915.

PARCE MCRAE, *Corresponding Secretary.*
HOWARD KYLE, *Recording Secretary.*

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Brim full of youth and good parts; a Playhouse production, and

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THE WOMAN OF IT
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THE MAN OF THE HOUR
A GENTLEMAN OF LEISURE
JUST LIKE JOHN
THE CUB
LADY FROM OKLAHOMA
THE DOLLAR MARK
SAUCE FOR THE GOOSE
THE PIT
SORROWS OF SATAN
UNDER THE POLAR STAR
THE BLACK

THE MAN WHO STOOD STILL
JUST TO GET MARRIED
ABIGAIL
DIVORCONS
THE DRONE
THE BRUTE
MOTHER
AN OLD NEW YORKER
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Norman Hackett, The Players.

N. B.—Read W. C. Masson's opinion in last week's Mirror ad.

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THE FIRST NIGHTER

"A CELEBRATED CASE"

Melodrama in Four Acts and a Prologue in Two Scenes by D'Ennery and Cormon. Produced by Charles Frohman and David Belasco, Under the Stage Direction of William Seymour, at the Empire Theater, April 7.

CHARACTERS IN THE PROLOGUE.

Count d'Aubeterre ..... Frederic de Belleville
Jean Renaud ..... Otis Skinner
Lazare ..... Robert Warwick
Denis O'Rourke ..... N. C. Goodwin
The Corporal ..... Walter F. Scott
The Seneschal of the Village of Montagne ..... George Alison
Captain in the King's Own ..... John Warwick
Madeleine Renaud ..... Helen Ware
Adrienne Renaud ..... Mimi Yvonne
Martha ..... Beverly Sitgreaves

CHARACTERS IN THE PLAY.

Duke de Aubeterre ..... Frederic de Belleville
Count de Morgay ..... Robert Warwick
Viscount Raoul de Lanzay ..... Bourke O'Brien
Jean Renaud ..... Otis Skinner
Denis O'Rourke ..... N. C. Goodwin
Adrienne, Duke de Aubeterre's adopted daughter ..... Ann Murdock
Valentine de Morgay ..... Florence Reed
Duchess d'Aubeterre ..... Minna Gale Haynes
Chaselmesse, College d'Hyeres ..... Elita Proctor Otis

Act I of the Prologue—The home of Jean and Madeleine. Act II of the Prologue—The camp of the King's Own Regiment after Fontenoy. Act I of the Play—The house and park of the Duke d'Aubeterre. Acts II and III—A salon in the house of Duke d'Aubeterre. Act IV—A room in the house of the Duke d'Aubeterre.

We love to hear the old songs, and sometimes we love to see the old plays which we have not seen for many years. "The Celebrated Case" is one of them. It was first produced in this country in 1878 with Charles Coghlan in the role here assumed by Mr. Skinner, and with J. H. Stoddart in the part of Sergeant O'Rourke, now in the hands of Nat Goodwin. With Cormon, we believe, D'Ennery wrote "The Two Orphans." What a list of successes D'Ennery could look back upon at the close of his career: "The Pearl of Savoy," "The Sea of Ice," "Don Caesar de Bazan," to name but a few.

Messrs. Frohman and Belasco have made a superb production of the famous old drama now at the Empire, and have organized an admirable acting company. There was a spirit in the performance of the first night that showed everybody was at it con amore. It has any number of good acting parts, and it is one of the best melodramas ever written. As a performance of the play the present cast is entitled to be classed with the best that has been seen in years in popular revivals.

Mr. Skinner played the unfortunate Jean Renaud with much distinction; taken as a whole, his work was highly impressive, and it is always well in his case to wait until the end of the play in order to get the best perspective of his efforts, for the interest is always cumulative. The popular hit was made by Mr. Goodwin. He dignified the part, and his comedy was as unctuous and effective as in the days when he was never seen in anything but comedy. Miss Murdock as the grown-up Adrienne was girlishly charming, a little energetic at times, but always sweet and interesting. Miss Ware made a strong scene of her death struggle with the villain Lazare in the prologue, and Frederic de Belleville was the Duc d'Aubeterre to the life, playing the well-bred nobleman to the type. Mr. Warwick has what is really the most significant part in the cast. The whole interest pivots on the Count de Morney. His characterisation did not lack the distinction of personality, but it wanted something more which was not there. The Count is enveloped in an air of mystery, and from his very entrance we look for a certain nursing of the suspense which his appearance creates. Mr. Warwick passes too lightly over the importance of this element of his role. We should expect a little more unconscious betrayal of sinister intrigue. Two admirably played parts were those of the chanoinesse by Elita Proctor Otis and the Duchess by Minna Gale Haynes. The part of Valentine was superbly played by Florence Reed, and Mr. Allson was excellent in the part of the seneschal, as was Miss Sitgreaves in that of Martha.

"THE BUBBLE"

Comedy in Three Acts by Edward Locke. Staged by Robert Milton. Produced by the Messrs. Shubert at the Booth Theater, April 5.

Gustave Muller ..... Mr. Mann
Emilia Muller, his wife ..... Madame Mathilde Cottrelly
Rose Muller, their daughter ..... Laura Walker
Richard Graham ..... Harrison Ford
Joseph Mahlen ..... Henry Mortimer
Scene—Living room back of Muller's grocery and delicatessen store.

"The Bubble" is along lines in which Louis Mann became best known before he undertook to play serious roles. He plays a German proprietor of a delicatessen store in modern New York. A delicatessen store is a shop where you can buy anything from the loaf of bread to a ham sandwich, sliced turkey or Bismarck herrings, and is a peculiar New York institution for the benefit of people who live in flats and apartments and are limited in their cooking facilities. If your cook has unexpectedly left you, you send around to "the delicatessen" and get a small portion of what you need to sustain the inner man. In that sort of a part Mann is hard to beat, and he could not have obtained a better partner than Madame Cottrelly to act as his German wife.

The erratic but honest old delicatessen keeper has saved up about $25,000 in twenty-five years. Along comes a smooth-haired, smooth-spoken confidence operator and shows Gustave how he can make a million. So he invests his savings in mining stock and begins to live on his prospective millions, like Moliere's hero of "The Shopkeeper Turned Gentleman." The good wife can't follow him fast enough; he spends money like water, installs a ticker in his house to watch his stock climb, and generally has a hilarious time of it until the bubble bursts.

He has been horribly victimized; the crash comes when the post-office inspectors swoop down upon the fraudulent firm of brokers, the arch conspirator "skips," and the old fellow sees his house of cards tumble about his ears. But help is at hand. His daughter's sweetheart, who never was the father's favorite, places not only his $25,000 on the table, but double that amount, as the result of his foresight and prompt action in thwarting the villain's plan.

The prospective young son-in-law is a Wall Street newspaper reporter; he knew the old man was being victimized, and armed with an order from the father he anticipates the villain's flight and compels him to disgorge. So everything ends happily.

Mann is in his element as Gustave Muller, with his broken dialect and amusing mannerisms. But he is also quite sympathetic in the serious moments. He is particularly so in some tender scenes with his wife when her heart is heavy over her husband's extravagance, and for a moment he comes down to earth again. Mr. Mann expressed the pathos of his ruined fortune with a good deal of sincerity. With Madame Cottrelly at his side we get a magnificent team; she fairly shares the honors of the star. Others in the cast are Laura Walker, playing their daughter; Harrison Ford, the young lover, and Henry Mortimer, the elegant blackleg, who gives an uncommonly good performance.

"YOU NEVER CAN TELL"

Comedy in Four Acts by George Bernard Shaw. Revived by the Garrick Producing Company at the Garrick Theater, April 5.

Dr. Valentine ..... Arnold Daly
Fergus Crampton ..... Edwin Arden
William ..... George Giddens
Walter Bohun ..... Montagu Love
Finch McComas ..... Stanley Dark
Mrs. Clandon ..... Ann Sutherland
Gloria Clandon ..... Doris Mitchell
Dolly Clandon ..... Mabel Frenyear
Philip Clandon ..... Charles Laite
Parlor Maid ..... Gwladys Morris

In spite of vague rumors which had floated out of darkest London that Mr. Shaw would mete out severe punishment upon his friend and enemy, Arnold Daly, should he attempt a presentation of his merry comedy, "You Never Can Tell," the evening of the revival passed off without any marked sign of hostilities. To be sure, there was some sharp skirmishing on Mr. Daly's part, in a rapid-fire curtain speech in which he quoted George Moore's characterization of Shaw as a boarding house comedian, and referred to the arch-satirist as one who hadn't an enemy in the world, though none of his friends liked him.

Though ten years have elapsed since Mr. Daly produced the play, and it is fifteen years since it was written, it remains as fresh, as sparkling as if it were written yesterday. The author's satirization of the advanced woman is even more pertinent to-day than a decade ago, probably because the type has become more familiar to us. The clashes of odd characters seem just as whimsical as when they were created, the situations just as ingenious and amusing, the dialogue just as scintillating.

In his old role of the five-shilling dentist who made new fashioned love to suit the notions of a new fashioned girl, Mr. Daly played with his accustomed skill. There is no actor on the American stage who can better express the subtleties and nuances of high comedy. It was a sheer delight to watch the grace and poise with which he parried and counter-attacked the brilliant thrusts of his adversaries.

Most of Mr. Daly's associates played with true Shavian spirit, acting their insincere roles with sincerity. As the philosophic old waiter—one of the finest characters of modern dramatic literature, George Giddens won a personal triumph. He made this genius of tact and diplomacy, with his delightfully unctuous "Thank you kindly, sir," as human as he was interesting. It is difficult to conceive of an improvement upon his performance—even by that peer of waiters, John Findlay.

Doris Mitchell acted the part of the advanced young woman with the necessary touch of aloofness and artificiality. Montagu Love was impressive as the lawyer, Bohun. Ann Sutherland kept well within the farcical mood as the modern mother, playing reservedly and with a keen sense of humor. Edwin Arden acted old Crampton with ruggedness and sincerity. Stanley Dark was admirable as Finch, and Charles Laite and Mabel Frenyear acted creditably the roles of the younger children.

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NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

In an article in the Montreal *Star* the dramatic editor says of stock: "Nobody pretends that the public is being given attractions for fifty cents or seventy-five cents of the same quality as the best two-dollar attractions. Only a boob who thinks he can buy diamonds cheap in a pawnshop would ever go home hugging that delusion to his chest. What is claimed—and the claim is capable of proof to any unprejudiced individual—is that for half, and less than half the average Montreal prices charged—which are not two dollars, it should be remembered—the public is being given a stock company performance which will compare very favorably with the best stock productions seen elsewhere, and which is, in not a few cases, superior to many a two-dollar show Montreal has seen. When you consider the stress and strain of stock work—nine performances a week, and rehearsals every morning for the next week's show—the wonder is that the quality of production given is as high as it is. Naturally, the level of individual work is uneven, but more often than not the disparity between the leading and the minor roles is far less obvious in stock work than in a so-called 'all-star' cast."

GREATER NEW YORK STOCK

Keith's Bronx.—The B. F. Keith Players again distinguished themselves in Edgar Selwyn's screamingly funny farce, "Nearly Married," week of April 5. Laughter was so hearty and prolonged that Director Edwards was on the stage several minutes before he was able to introduce the suffrage speakers, who addressed the audience between the second and third acts. Rowden Hall and Julie Herne gave excellent performances, ably seconded by Fred C. House and Margaret Fielding. Walter Marshall, Carrie Lowe, and Albert Gebhardt scored heavily, and Russell Parker, Ellis Kirkham, Charles Coughlin, Hal Oliver, and Kitty Randolph were well received. The indisposition of Luella Morey served to introduce Miss C. Mackin, of the Brooklyn Stock, who was seen to advantage as Hattie King. "Fine Feathers" week of April 12. R. H. Klotz, the new house treasurer, is fast becoming acquainted.

Wadsworth Players.—"The Time, the Place and the Girl" was the attraction week of April 5, and enthusiastic audiences greeted the splendid efforts of this company at every performance. John Lorens and Warda Howard scored decided hits in the leading roles, and unlimited credit is due Bert Wilcox as Jasper Simpson. Neil Pratt as Tom Cunningham, Richard Ogden as Laurie Farnum, and Edith Spencer as Estelle Talcott, were applauded to the echo. Henrietta Goodwyn was up to her usual standard as Margaret Simpson, and Jerome Renner, Jack Hanley, Joe Sachs, Bob Kommel, Jack Doyle, Carroll Daly, Florence Allen, Betty Lee, and the chorus contributed to a successful performance. For the two weeks following, Harry Corson Clarke and Margaret Dale Owen, supported by the regular stock company, in "Why Smith Left Home" and "Whose Baby Are You."

IDA C. MALCOMSON.

COMPETING IN PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—The Colonial Stock company for the week beginning Easter Monday offered for the first time in Providence Jack Lait's three-act play, "Help Wanted," the newness of the production and the conscientious work of the players making it a popular offering, which drew exceptionally good houses throughout the week. Miss Rose, Mary King, and Godfrey Matthews in the leading roles gave their usual finished performance, the latter making his first appearance in a middle-aged role. Miss May Davenport made a hit in the character of Mrs. Meyer. Miss Edith Winchester, as Katherine Wiggins, also scored. "The Master Mind," week of April 12.

With the close of the vaudeville season at Keith's, April 10, the city enters upon a period of stock competition, as the Albee company at that house begins its Spring and Summer engagement, having been assured of a warm welcome through the interest that is aroused for weeks in advance. Berton Churchill and Miss Sydney Shields head the organization as last year. The opening play, week of April 12, was "The Misleading Lady." James H. Doyle is stage director.

Bernard Fay, leader of the Colonial Theater Orchestra, has written a song, "Rose Mary," dedicated to Miss Rose Mary King, leading woman of the company at that house.

D. C. CHACE.

HUNTINGTONS IN "SHERLOCK HOLMES"

ST. PAUL (*Special*).—The Huntingtons played "Sherlock Holmes" at the Shubert week April 5. The thrilling scenes in the play are presented with a remarkable reality by these players. Raymond Bond as Sherlock Holmes seemed peculiarly adapted to the title, while Duncan Penwarden as the Napoleon was equally good.

JOSEPH J. PFISTER.

YALE STOCK AT BROCKTON

BROCKTON, MASS. (*Special*).—The Yale Stock company in "Lena Rivers," with Eva Scott in the title role, April 1-3, finished a successful season of fifteen weeks. J. Bernard Hurl, Eva Scott and May Hurst deserve mention, and the company gave good support. The company opened in Portsmouth, N. H., April 12.

The Majestic Musical Stock company in "The Traveling Man" opened an indefinite engagement, April 5. Jack Westerman in the title part did good work and made a hit. Walter H. Bedell a favorite in this city received an ovation. Ida Parks and Elyse Wallace deserve mention; a good chorus assisted in pleasing a large audience.

W. S. PRATT.

AUDITORIUM STOCK COMPANY, KANSAS CITY, MO.

Marie Prather, Dorothy Mortimer, Vessie Farrell, E. J. Blunkall, T. W. Gibson, Edna Bruns, Clay Clement, Henry Crosby, Ralph Kellard, Frederick Manatt, George Henry Trader, Rupert Clarke, John Quick.

CALBURN PLAYERS, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Calburn Players at the Lyric presented week April 5, "Within the Law," to capacity at every performance. This play also served to introduce Mr. Arthur Stanford as leading man, and he at once won the hearts of the Bridgeport audience. Mr. Stanford recently closed a successful engagement with "Under Cover." His interpretation of Richard Gilder was one of the finest pieces of acting seen in Bridgeport this season. Playing opposite Mr. Stanford, another new member of the company, was Miss Irene Oshier, who has been cast for all of the leading roles. Miss Oshier played her part of Mary Turner superbly. Miss Emma De-Weale, whose part was quite small, was seen to excellent advantage. Miss Violet Barney was well received and portrayed her part splendidly. Francis Byrne furnished a wonderful piece of acting as Joe Garson. John T. Dwyer as Inspector Burke was uncommonly excellent. Charles Canfield, a new member of the company, took care of his part to good advantage. Edward Darney, Thomas Swem, Fred Roland, Frank Melrose, Bernard Thornton as the stool pigeon, and Leon Lawson all took care of their respective parts in a creditable manner. Week of April 12, "The Penalty."

ALLEN P. WEIL.

STOCK OPENING IN MARION, O.

MARION, O. (*Special*).—The Summer stock season at the Alhambra Theater was opened April 5 by the John Adair, Jr., company, supporting Miss Jane Lowe. "The Girl in the Taxi" was the offering, and it was well received by an excellent house. It is the plan of the management to present two plays each week, with Wednesday and Saturday matinees. Members of the company, in order to become acquainted with those who will patronize the theater, held a reception on the stage following the matinee April 7. "The Girl from Out Yonder" was presented April 8-10. "The Lion and the Mouse" first half of week April 12.

LLOYD C. MERRIMAN.

BONSTELLE COMPANY IN BUFFALO

BUFFALO, N. Y. (*Special*).—Miss Bonstelle, and the Bonstelle Stock company, will open its annual season at the Star Theater on Monday night, April 19. Her company this year will be comprised of some of the old members and will also contain many new faces.

BARKER.

CO-OPERATIVE COMPANY, SPOKANE

SPOKANE, WASH. (*Special*).—The Empress Theater, former home of the Sullivan and Considine vaudeville in Spokane, was opened March 29 by a co-operative company made up partly of former members of the Spokane Baker Players. "The Parish Priest," their opening bill, drew good houses every night and at Wednesday and Saturday matinees. Auda Dus is leading woman, and other former Baker Players are John Sumner, Loring Kelly, William Dills, and Leslie Reed. Three Spokane people, Anna Moore, Ada Dumont, and George Huber have joined the company. "The Texas Ranger" is underlined.

W. S. MCCREA.

MOZART CO. PLAYS "CHECKERS"

ELMIRA, N. Y. (*Special*).—One of the most pretentious and enjoyable offerings of the stock season was the Mozart Players' production of "Checkers" at the Mozart, April 5-10, to large business. G. Swayne Gordon was well cast in the title-role and pleased. David Vondersmith scored as Push Miller and Harry E. McKee was uproariously funny as Bud Beckenridge. Miss Billy Long made a captivating Pert Barlow and Arthur Griffin was an adequate Adoniram Barlow. Others of the large cast seen to particular advantage were Henry Carleton, Jack Roche, Cliff Hyde, Henry Williman, Peggy Cameron, Alma Rutherford, Emma Carrington, Pat Foy, and William Clements. Carle Oltz's orchestral direction was a feature and the special scenery unusually attractive. "Officer 666," April 12-17.

David Vondersmith, leading juvenile of the Mozart Stock company, Elmira, N. Y., and H. Grayce Bixby, society editor of the Elmira *Star-Gazette*, were married at Elmira, April 5.

J. MAXWELL BEBAN.

MALLEY-DENISON, SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—The complete roster of the Malley-Denison Stock company, which opened here week April 12-17 in "Within the Law" at the Van Curler Opera House, includes F. A. Leduke, Gertrude Fowler, Marie Longnecker, Charles F. Newton, John B. Vaughan, Marguerite Wolf, Myron L. Paulson, John B. Mack, Pearl Gray, Clarence Chase, Ancyn C. McNulty, T. R. B. Henry, J. H. Bradbury, Jr., F. W. Demerest, Frank Peterson, Frank Spring and Vincent De Veta, scenic artist. "Nearly Married" and "Polly of the Circus" are underlined.

NAT SAHR.

"THE ONLY SON" AT YONKERS

The Yonkers Stock company added to its well earned reputation in the presentation last week at the Warburton Theater of "The Only Son." As Mrs. Brainerd, Miss Ellen Gierum was at her very best. In the role of Thomas Brainerd, Jr., the son, Mr. Joseph Gilson proved that he is adequate in any role he assumes. The entire cast of this company is above the average, and Yonkers has shown its appreciation of their efforts from the first night of the company's opening. New York theater parties are quite frequent in Yonkers. This week the company is playing "The Traveling Salesman."

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"Seven Keys to Baldpate," at the Academy of Music, Newburgh, April 9; "Robin Hood," April 7. Same plays at Collingwood Opera House, Poughkeepsie, April 5-7.

ORPHEUM, JERSEY CITY

JERSEY CITY (*Special*).—"Stop Thief" was the big attraction at the Orpheum April 5-10, when the favorite stock company made the hit of its career, and the patrons were more than ever well pleased. The play was full of vim and the company did the author justice. Mildred Von Holien as Nell, Herbert Heyes as Jack, Marguerite Starr as Madge, Gladis Wilcox as Jean, Lee Linhard as James, William Lyons as the doctor, W. Francis Clark as William Carr, were hard workers. The staging was perfect. "Rebecca of Sunnybrook Farm," April 12-17.

Charles H. Rosskam's Chicago Stock company commences a Spring and Summer season at the Bayonne Opera House, April 12. Two plays each week.

WALTER C. SMITH.

DES MOINES

DES MOINES, IOWA (*Special*).—Elbert and Getchell presented the Princess Stock company week March 29 in "Mistress Nell." Fay Bainter as Nell was splendid and Edwin Woodruff was excellent in his part. "Pine Feathers" was presented April 4 and proved to be the best of the season. Edwin C. Woodruff again demonstrates his power as a leading man, and, as the young chemist, is excellent. He merited the liberal applause given him. Miss Banter is pleasing in her part as the wife, wanting fine feathers for herself, and success for her husband. Other members of the cast deserve special mention. Business is good; in fact, it has been a prosperous season for the Princess. A. KAHN.

MAJESTICS AT MOOSE JAW

MOOSE JAW, SAS. (*Special*).—The Majestic Stock company are presenting some of the best bills ever given by a stock company in Moose Jaw. The plays, "The Witching Hour," March 8-13; "The Blindness of Virtue," March 15-20; "The Halfbreed," March 22-27; "Wildfire," March 29-April 3; "Our Wives," March 5-10. Manager Charles E. Ellis again made a decided hit as "Bud" in Wildfire, playing the part like a veteran. Mr. William Yule and Miss Marie Davidson have severed their connection with the company and joined the Echardt Stock company. The company includes Miss Vane Calvert, Helen E. May, Miss Julie Grey, Fred Cantaway, Albert Lawrence, W. W. Craig, Edward O'Neill, Edward H. Dowell, Charles E. Ellis, Jack Hallett and Percy Blackburn.

ALFRED W. LANE.

LYTELL-VAUGHAN COMPANY, ALBANY

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, April 5-10, the Lytell-Vaughan Stock company gave a most finished and pleasing performance of "Within the Law." Miss Evelyn Vaughan, as Mary Turner, was seen at her best, and carried off the principal honors of the production. Others entitled to praise for commendable work were J. Slater, as Inspector Burke. He played this important role for one year with Margaret Illington. Leonore Phillips, another new member of the company, made her debut this week, and won a distinct success as Aggie Lynch. Business has been exceedingly prosperous for this clever stock organization. "Take My Advice," week of April 12.

GEORGE W. HEARICK.

UP-STATE STOCK

The Malley-Denison Stock company inaugurated their Spring and Summer season at the Van Curler, Schenectady, April 12, with "Within the Law." "Nearly Married" week of April 19-24.

ST. LOUIS STOCKS

ST. LOUIS (*Special*).—The Park Opera company gave a splendid production of "Mary's Lamb" at the Park, April 5-11. Roger Gray appeared in the role lately played by Richard Carle and scored a decided hit. Mabel Wilbur had a role to her liking, and Franklyn Farnum has now established his popularity. Louise Allen, Sarah Edwards, George Nathanson, Maidi Hill, and Dan Marble continue popular. Della Rose, recently of the chorus, scored a decided hit as Genevieve.

"Seven Days" had a profitable week at the Shenandoah, April 5-11. Marion Ruckert, as the girl who saw things move, and John Maurice Sullivan, as her husband; Mitchell Harris, the leading man, and Eda Von Buelow, as the divorced wife, scored. Elsa Randall, Bob McClung, Louis V. Calhern, and Henry Hull deserve special mention.

WATKINS.

STOCKS IN MEXICO

CHIHUAHUA, MEXICO (*Special*).—The Weimer-Ruanova comic opera repertoire company closed a short but very successful season at the Centenario, March 28. The Ricardo de la Vega Stock company, after a successful season in El Paso, Texas, opened an engagement at the Centenario, April 3, with "Madame X." At the Heroes the Maria del Carmen Martinez Stock company continues, now nearing its hundreth performance at this house.

HARRY B. OTT.

STOCK NOTES

The Chester Wallace Players at the American Theater, East Liverpool, Ohio, gave "The Rosary" April 5-7 and "The Wolf" April 8-10. Underlined, "The Country Boy" and "Mam Zello."

Willard Robertson, who closed a fifty-five-week engagement at the Majestic Theater, Ashtabula, Ohio, in stock, was presented with a silver cigarette case by patrons.

There has been some talk of the Jewell-Kelly Stock company opening at the Bijou in Birmingham, Ala., for an indefinite period. Alex Wall announces that he is going to put a stock company in the Majestic at Birmingham. It is his intention to use a different company each month. At present the Majestic is leased by Abernathy and Calman, and is showing feature films.

Joseph L. Guthrie has been assigned to the position of assistant director of the Lester Lonergan Players at Lynn, Mass., replacing Bernard Steele recently retired.

The Columbia Stock company is playing an indefinite engagement at the Academy of Music, Raleigh, N. C. "Brother Against Brother" was given April 5.

W. Nat Royster and Bide Dudley will again put on their stock company at the Cape Theater, Portland, Maine, this Summer. They went in the game last season and came out winners. They have other theaters on their hands, and expect to have several Broadway successes at each during the season. Some of "The Girl from Utah" people and of "The Lilac Domino" are engaged.

Edward Lynch, recently at the King Theater, St. Louis, is now with the Boyd Stock company, Omaha. The company played "The Nigger" last week. Russell Price and Jack Berry were the other new members in the cast.

TO-DAY IS ARBOR DAY

The man who put Arbor Day in the holiday calendar built and managed the first theater in his town, Nebraska City. J. Sterling Morton was the man. He was Secretary of Agriculture in President Cleveland's second cabinet (1893). He went to Nebraska in 1858 and published the first newspaper in Nebraska City in that year. His suggestion for Arbor Day was first for Nebraska. The Board of Agriculture of the State adopted the suggestion and April 14, 1874, it became a State holiday for planting trees. Thirty-seven States have since adopted the name and date and in these States the day is a school holiday. It is assumed that school boys of the present time have no compunctions about planting trees, since the switch is no longer used in most, if not in all, schools. Mr. Morton was born in Adams, N. Y., in 1832, and died in Nebraska City in 1902. For some time preceding his death he had been editor of the *Weekly Conservative*. Paul Morton, a son, was Secretary of the Navy in Roosevelt's cabinet.

In answer to a correspondent, Mr. Morton's first name was Julius.

ACCEPTS PLAY BY ANSPACHER

Oliver Morosco has accepted a new play by Louis K. Anspacher, entitled "The Unchastened Woman." The premiere will take place in Los Angeles, with Marjorie Rambeau and Emily Stevens in the principal roles.

This is the second play by Mr. Anspacher that Mr. Morosco has accepted. The first called, "Our Children," is now running in Chicago, with Henry Kolker in the chief role.

MRS. JACQUES MARTIN
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MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

MAY BUCKLEY
LOW'S EXCHANGE
1128 Broadway New York City

WALTER JONES
in "THE THIRD PARTY"
Direction LEE SHUBERT

ANN MURDOCK
Direction CHAS. FROHMAN

JEROME PATRICK
With FRANCES STARR in MARIE-ODILE

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

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LEADING MAN
KEITH'S CRESCENT THEATRE Brooklyn, New York

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STOCK STAR
EMPRESS THEATRE VANCOUVER, B. C.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

In an article in the Montreal *Star* the dramatic editor says of stock: "Nobody pretends that the public is being given attractions for fifty cents or seventy-five cents of the same quality as the best two-dollar attractions. Only a boob who thinks he can buy diamonds cheap in a pawnshop would ever go home hugging that delusion to his chest. What is claimed—and the claim is capable of proof to any unprejudiced individual—is that for half, and less than half the average Montreal prices charged—which are not two dollars, it should be remembered—the public is being given a stock company performance which will compare very favorably with the best stock productions seen elsewhere, and which is, in not a few cases, superior to many a two-dollar show Montreal has seen. When you consider the stress and strain of stock work—nine performances a week, and rehearsals every morning for the next week's show—the wonder is that the quality of production given is as high as it is. Naturally, the level of individual work is uneven, but more often than not the disparity between the leading and the minor roles is far less obvious in stock work than in a so-called 'all-star' cast."

GREATER NEW YORK STOCK

Keith's Bronx.—The B. F. Keith Players again distinguished themselves in Edgar Selwyn's screamingly funny farce, "Nearly Married," week of April 5. Laughter was so hearty and prolonged that Director Edwards was on the stage several minutes before he was able to introduce the suffrage speakers, who addressed the audience between the second and third acts. Rowden Hall and Juliz Herne gave excellent performances, ably seconded by Fred C. House and Margaret Fielding. Walter Marshall, Carrie Lowe, and Albert Gebhardt scored heavily, and Russell Parker, Ellis Kirkham, Charles Coughlin, Hal Oliver, and Kitty Randolph were well received. The indisposition of Luella Morey served to introduce Miss C. Mackin, of the Brooklyn Stock, who was seen to advantage as Hattie King. "Fine Feathers" week of April 12. R. H. Klotz, the new house treasurer, is fast becoming acquainted.

Wadsworth Players.—"The Time, the Place and the Girl" was the attraction week of April 5, and enthusiastic audiences greeted the splendid efforts of this company at every performance. John Lorens and Warda Howard scored decided hits in the leading roles, and unlimited credit is due Bert Wilcox as Jasper Simpson. Neil Pratt as Tom Cunningham, Richard Ogden as Laurie Farnum, and Edith Spencer as Estelle Talcott, were applauded to the echo. Henrietta Goodwyn was up to her usual standard as Margaret Simpson, and Jerome Renner, Jack Hanley, Joe Sachs, Bob Kommel, Jack Doyle, Carroll Daly, Florence Allen, Betty Lee, and the chorus contributed to a successful performance. For the two weeks following, Harry Corson Clarke and Margaret Dale Owen, supported by the regular stock company, in "Why Smith Left Home" and "Whose Baby Are You."

IDA C. MALCOMSON.

COMPETING IN PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—The Colonial Stock company for the week beginning Easter Monday offered for the first time in Providence Jack Lait's three-act play, "Help Wanted," the newness of the production and the conscientious work of the players making it a popular offering, which drew exceptionally good houses throughout the week. Miss Rose, Mary King, and Godfrey Matthews in the leading roles gave their usual finished performance, the latter making his first appearance in a middle-aged role. Miss May Davenport made a hit in the character of Mrs. Meyer. Miss Edith Winchester, as Katherine Wiggins, also scored. "The Master Mind," week of April 12.

With the close of the vaudeville season at Keith's, April 10, the city enters upon a period of stock competition, as the Albee company at that house begins its Spring and Summer engagement, having been assured of a warm welcome through the interest that is aroused for weeks in advance.

Berton Churchill and Miss Sydney Shields head the organization as last year. The opening play, week of April 12, was "The Misleading Lady." James H. Doyle is stage director.

Bernard Fay, leader of the Colonial Theater Orchestra, has written a song, "Rose Mary," dedicated to Miss Rose Mary King, leading woman of the company at that house.

D. C. CHACE.

HUNTINGTONS IN "SHERLOCK HOLMES"

ST. PAUL (*Special*).—The Huntingtons played "Sherlock Holmes" at the Shubert week April 5. The thrilling scenes in the play are presented with a remarkable reality by these players. Raymond Bond as Sherlock Holmes seemed peculiarly adapted to the title, while Duncan Penwarden as the Napoleon was equally good.

JOSEPH J. PFISTER.

YALE STOCK AT BROCKTON

BROCKTON, MASS. (*Special*).—The Yale Stock company in "Lena Rivers," with Eva Scott in the title role, April 1-3, finished a successful season of fifteen weeks. J. Bernard Hurl, Eva Scott and May Hurst deserve mention, and the company gave good support. The company opened in Portsmouth, N. H., April 12.

The Majestic Musical Stock company in "The Traveling Man" opened an indefinite engagement, April 5. Jack Westerman in the title part did good work and made a hit. Walter H. Bedell a favorite in this city received an ovation. Ida Parks and Elyse Wallace deserve mention; a good chorus assisted in pleasing a large audience.

W. B. PRATT.

CO-OPERATIVE COMPANY, SPOKANE

SPOKANE, WASH. (*Special*).—The Empress Theater, former home of the Sullivan and Considine vaudeville in Spokane, was opened March 29 by a co-operative company made up partly of former members of the Spokane Baker Players. "The Parish Priest," their opening bill, drew good houses every night and at Wednesday and Saturday matinees. Auda Due is leading woman, and other former Baker Players are John Sumner, Loring Kelly, William Dills, and Leslie Reed. Three Spokane people, Anna Moore, Ada Dumont, and George Huber have joined the company. "The Texas Ranger" is underlined.

W. S. MCCREA.

AUDITORIUM STOCK COMPANY, KANSAS CITY, MO.

Marie Prather, Dorothy Mortimer, Vessie Farrell, E. J. Blunkall, T. W. Gibson, Edna Bruns, Clay Clement, Henry Crosby, Ralph Kellard, Frederick Manatt, George Henry Trader, Rupert Clarke, John Quick.

CALBURN PLAYERS, BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—The Calburn Players at the Lyric presented week April 5, "Within the Law," to capacity at every performance. This play also served to introduce Mr. Arthur Stanford as leading man, and he at once won the hearts of the Bridgeport audience. Mr. Stanford recently closed a successful engagement with "Under Cover." His interpretation of Richard Glider was one of the finest pieces of acting seen in Bridgeport this season. Playing opposite Mr. Stanford, another new member of the company, was Miss Irene Oshler, who has been cast for all of the leading roles. Miss Oshler played her part of Mary Turner superbly. Miss Emma DeWeale, whose part was quite small, was seen to excellent advantage. Miss Violet Barney was well received and portrayed her part splendidly. Francis Byrne furnished a wonderful piece of acting as Joe Garson. John T. Dwyer as Inspector Burke was uncommonly excellent. Charles Canfield, a new member of the company, took care of his part to good advantage. Edward Darney, Thomas Swem, Fred Roland, Frank Melrose, Bernard Thornton as the stool pigeon, and Leon Lawson all took care of their respective parts in a creditable manner. Week of April 12, "The Penalty."

ALLEN P. WEIL.

STOCK OPENING IN MARION, O.

MARION, O. (*Special*).—The Summer stock season at the Alhambra Theater was opened April 5 by the John Adair, Jr., company, supporting Miss Jane Lowe. "The Girl in the Taxi" was the offering, and it was well received by an excellent house. It is the plan of the management to present two plays each week, with Wednesday and Saturday matinees. Members of the company, in order to become acquainted with those who will patronize the theater, held a reception on the stage following the matinee April 7. "The Girl from Out Yonder" was presented April 8-10. "The Lion and the Mouse" first half of week April 12.

LLOYD C. MERRIMAN.

BONSTELLE COMPANY IN BUFFALO

BUFFALO, N. Y. (*Special*).—Miss Bonstelle, and the Bonstelle Stock company, will open its annual season at the Star Theater on Monday night, April 10. Her company this year will be comprised of some of the old members and will also contain many new faces.

BARNES.

MOZART CO. PLAYS "CHECKERS"

ELMIRA, N. Y. (*Special*).—One of the most pretentious and enjoyable offerings of the stock season was the Mozart Players' production of "Checkers" at the Mozart, April 5-10, to large business. G. Swayne Gordon was well cast in the title-role and pleased. David Vondersmith scored as Push Miller and Harry E. McKee was uproariously funny as Bud Beckenridge. Miss Billy Long made a captivating Pert Barlow and Arthur Griffin was an adequate Adoniram Barlow. Others of the large cast seen to particular advantage were Henry Carleton, Jack Roche, Cliff Hyde, Henry Williman, Peggy Cameron, Alma Rutherford, Emma Carrington, Pat Foy, and William Clements. Carle Gitz's orchestral direction was a feature and the special scenery unusually attractive. "Officer 666," April 12-17.

David Vondersmith, leading juvenile of the Mozart Stock company, Elmira, N. Y., and H. Grayce Sixby, society editor of the Elmira *Star-Gazette*, were married at Elmira, April 5.

J. MAXWELL BEERS.

MALLEY-DENISON, SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—The complete roster of the Malley-Denison Stock company, which opened here week April 12-17 in "Within the Law" at the Van Curler Opera House, includes F. A. Leduke, Gertrude Fowler, Marie Longnecker, Charles F. Newson, John B. Vaughan, Marguerite Wolf, Myron L. Paulson, John B. Mack, Pearl Gray, Clarence Chase, Ancyn C. McNulty, T. H. B. Henry, J. H. Bradbury, Jr., F. W. Demerest, Frank Peterson, Frank Spring and Vincent De Veta, scenic artist. "Nearly Married" and "Polly of the Circus" are underlined.

NAT SAHR.

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Sig. Pasquali Amato and Miss Ada Sassoli, harpiste in concert, capacity, Albany, N. Y., April 7. At the Empire, Watson Sisters in "Morocco," and others. Proctor's Grand had big vaudeville features. The Hudson, Clinton Square, Proctor's Leland, and the Majestic, excellent pictures.

The W. J. Carey Stock company opened at the Empire, Syracuse, April 12, in "Nearly Married." Edwin H. Curtis is stage-manager. The company: Harrison Ferde, Guy D. Emery, Henry Geall, Stuart Fox, Albert Sackett, John Gordoras, Phillip Irwin, Beulah Watson, Caroline Harris, Lillian Kellar, and Kathaleen Cowegyo.

"Seven Keys to Baldpate," at the Academy of Music, Newburgh, April 9; "Robin Hood," April 7. Same plays at Collingwood Opera House, Poughkeepsie, April 5-7.

ORPHEUM, JERSEY CITY

JERSEY CITY (*Special*).—"Stop Thief" was the big attraction at the Orpheum April 5-10, when the favorite stock company made the hit of its career, and the patrons were more than ever well pleased. The play was full of vim and the company did the author justice. Mildred Von Helen as Nell, Herbert Heyes as Jack, Marguerite Starr as Madge, Glada Wilcox as Joan, Leo Linhard as James, William Lyons as the doctor, W. Francis Clark as William Carr, were hard workers. The staging was perfect. "Rebecca of Sunnybrook Farm," April 12-17.

Charles H. Rosskam's Chicago Stock company commences a Spring and Summer season at the Bayonne Opera House, April 12. Two plays each week.

WALTER C. SMITH.

DES MOINES

DES MOINES, IOWA (*Special*).—Elbert and Getchell presented the Princess Stock company week March 29 in "Mistress Nell." Fay Bainter as Nell was splendid and Edwin Woodruff was excellent in his part. "Pine Feathers" was presented April 4 and proved to be the best of the season. Edwin C. Woodruff again demonstrates his power as a leading man, and, as the young chemist, is excellent. He merited the liberal applause given him. Miss Banter is pleasing in her part as the wife, wanting fine feathers for herself, and success for her husband. Other members of the cast deserve special mention. Business is good; in fact, it has been a prosperous season for the Princess. A. KAHN.

MAJESTICS AT MOOSE JAW

MOOSE JAW, SAS. (*Special*).—The Majestic Stock company are presenting some of the best bills ever given by a stock company in Moose Jaw. The plays, "The Witching Hour," March 8-13; "The Blindness of Virtue," March 15-20; "The Halfbreed," March 22-27; "Wildfire," March 29-April 3; "Our Wives," March 5-10. Manager Charles B. Ellis again made a decided hit as "Bud" in Wildfire, playing the part like a veteran. Mr. William Yule and Miss Marie Davidson have severed their connection with the company and joined the Echardt Stock company. The company includes Miss Vane Calvert, Helen K. May, Miss Julie Grey, Fred Cantaway, Albert Lawrence, W. W. Craig, Edward O'Neill, Edward H. Dowell, Charles B. Ellis, Jack Hallett and Percy Blackburn.

ALFRED W. LANE.

LYTELL-VAUGHAN COMPANY, ALBANY

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, April 5-10, the Lytell-Vaughan Stock company gave a most finished and pleasing performance of "Within the Law." Miss Evelyn Vaughan, as Mary Turner, was seen at her best, and carried off the principal honors of the production. Others entitled to praise for commendable work were J. Slater, as Inspector Burke. He played this important role for one year with Margaret Illington. Leonore Phillips, another new member of the company, made her debut this week, and won a distinct success as Aggie Lynch. Business has been exceedingly prosperous for this clever stock organization. "Take My Advice," week of April 12.

GEORGE W. HENRICK.

UP-STATE STOCK

The Malley-Denison Stock company inaugurated their Spring and Summer season at the Van Curler, Schenectady, April 12, with "Within the Law." "Nearly Married" week of April 19-24.

ST. LOUIS STOCKS

ST. LOUIS (*Special*).—The Park Opera company gave a splendid production of "Mary's Lamb" at the Park, April 5-11. Roger Gray appeared in the role lately played by Richard Carle and scored a decided hit. Mabel Wilbur had a role to her liking, and Franklyn Farnum has now established his popularity. Louise Allen, Sarah Edwards, George Nathanson, Maidi Hill, and Dan Marble continue popular. Della Rose, recently of the chorus, scored a decided hit as Genevieve.

"Seven Days" had a profitable week at the Shenandoah, April 5-11. Marion Ruckert, as the girl who saw things move, and John Maurice Sullivan, as her husband; Mitchell Harris, the leading man, and Eda Von Buelow, as the divorced wife, scored. Elsa Randall, Bob McClung, Louis V. Calhern, and Henry Hull deserve special mention.

WATKINS.

STOCKS IN MEXICO

CHIHUAHUA, MEXICO (*Special*).—The Welmer-Ruanova comic opera repertoire company closed a short but very successful season at the Centenario, March 28. The Ricardo de la Vega Stock company, after a successful season in El Paso, Texas, opened an engagement at the Centenario, April 3, with "Madame X." At the Heroes the Maria del Carmen Martinez Stock company continues, now nearing its hundreth performance at this house.

HARRY B. OTT.

STOCK NOTES

The Chester Wallace Players at the American Theater, East Liverpool, Ohio, gave "The Rosary" April 5-7 and "The Wolf" April 8-10. Underlined, "The Country Boy" and "Mam Zelle."

Willard Robertson, who closed a fifty-five-week engagement at the Majestic Theater, Ashtabula, Ohio, in stock, was presented with a silver cigarette case by patrons.

There has been some talk of the Jewell-Kelly Stock company opening at the Bijou in Birmingham, Ala., for an indefinite period. Alex Wall announces that he is going to put a stock company in the Majestic at Birmingham. It is his intention to use a different company each month. At present the Majestic is leased by Abernathy and Calman, and is showing feature films.

Joseph L. Guthrie has been assigned to the position of assistant director of the Lester Lonergan Players at Lynn, Mass., replacing Bernard Steele recently retired.

The Columbia Stock company is playing an indefinite engagement at the Academy of Music, Raleigh, N. C. "Brother Against Brother" was given April 5.

W. Nat Royster and Bide Dudley will again put on their stock company at the Cape Theater, Portland, Maine, this Summer. They went in the game last season and came out winners. They have other theaters on their hands, and expect to have several Broadway successes at each during the season. Some of "The Girl from Utah" people and of "The Lilac Domino" are engaged.

Edward Lynch, recently at the King Theater, St. Louis, is now with the Boyd Stock company, Omaha. The company played "The Nigger" last week. Russell Price and Jack Berry were the other new members in the cast.

TO-DAY IS ARBOR DAY

The man who put Arbor Day in the holiday calendar built and managed the first theater in his town, Nebraska City. J. Sterling Morton was the man. He was Secretary of Agriculture in President Cleveland's second cabinet (1893). He went to Nebraska in 1855 and published the first newspaper in Nebraska City in that year. His suggestion for Arbor Day was first for Nebraska. The Board of Agriculture of the State adapted the suggestion and April 14, 1874, it became a State holiday for planting trees. Thirty-seven States have since adopted the name and date, and in these States the day is a school holiday. It is assumed that school boys of the present time have no compunctions about planting trees, since the switch is no longer used in most, if not in all, schools. Mr. Morton was born in Adams, N. Y., in 1832, and died in Nebraska City in 1902. For some time preceding his death he had been editor of the *Weekly Conservative*. Paul Morton, a son, was Secretary of the Navy in Roosevelt's cabinet.

In answer to a correspondent, Mr. Morton's first name was Julius.

ACCEPTS PLAY BY ANSPACHER

Oliver Morosco has accepted a new play by Louis K. Anspacher, entitled "The Unchastened Woman." The premiere will take place in Los Angeles, with Marjorie Rambeau and Emily Stevens in the principal roles.

This is the second play by Mr. Anspacher that Mr. Morosco has accepted. The first called, "Our Children," is now running in Chicago, with Henry Kolker in the chief role.

MRS. JACQUES MARTIN
In DADDY LONG-LEGS Management Henry Miller

MABEL BERT
in "DADDY LONG-LEGS"
DIRECTION . . HENRY MILLER

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Direction LEE SHUBERT

ANN MURDOCK
Direction CHAS. FROHMAN

JEROME PATRICK
With FRANCES STARR in MARIE-ODILE

DONALD BRIAN
in "THE GIRL FROM UTAH"
Management Chas. Frohman

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE NEW YORK DRAMATIC MIRROR, published weekly at New York, N. Y., required by the Act of Aug. 24, 1912:

Name of: Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York City; Managing Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York; Business-Manager, Lyman O. Fiske, Great Kills, New York City; Publishers, The Dramatic Mirror Company, 1493 Broadway, New York City.

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Known bondholders, mortgagees, and other security holders, holding 1% or more of total amount of bonds, mortgages, or other securities, none.

LYMAN O. FISKE,
Business-Manager.

Sworn to and subscribed before me this 31st day of March, 1915.

[Seal] ALFRED E. PETERSON,
Notary Public, New York County, No. 6100.
(My commission expires March 30, 1916.)

CRITIC VS. MANAGERS

Woolcott and Shuberts Present Their Cases—Bill to Protect Critics Introduced

The right of managers to exclude a dramatic critic whose review of a play has displeased them and who they allege is actuated by prejudice to unfavorable criticism of their productions, was argued before Justice Hendrick in the Supreme Court on April 7.

The case is that of the Shuberts and Alexander Woolcott, dramatic critic of the *Times*. Mr. Woolcott obtained a temporary injunction restraining the Shuberts from excluding him from any of their theaters, following their refusal to admit him to the premiers of "The Revolt" at the Maxine Elliott Theater because of his alleged unfavorable review of their production of "Taking Chances." Under protection of this injunction he reviewed the revival of "Trilby" at the Shubert Theater on April 3.

In arguing the question of continuing this injunction, Alfred A. Cook, counsel for Mr. Woolcott, declared that the refusal of the defendants to admit Mr. Woolcott on purchased tickets was an invasion of his rights, not only as a critic, but as a citizen.

"It would be a dangerous condition of affairs for the public," said Mr. Cook, "if a clique of theatrical managers could produce plays and have them reviewed as they wished. The protection which theater patrons have against the purchase of tickets for inferior or otherwise objectionable productions is afforded by the honest reviews written by dramatic critics and published in newspapers."

In an affidavit submitted Lee Shubert declared that Mr. Woolcott had conceived a prejudice against him or his brother more than a year ago. Mr. Shubert declared that the business of the defendants had been impaired by this bitter feeling. He cited "The Modern Girl," "The Master of the House," "The Battle Cry," "The Fallen Idol," "The White Feather," "The Deadlock," "The Last Resort," "Marrying Money," "The Dancing Duchess," "Apartment 12-K," "The Adventure of Lady Ursula," as productions which Mr. Woolcott had reviewed unfavorably.

In an answering affidavit presented on Saturday, Mr. Woolcott declared that no mention was made of the productions at the theaters of the defendants which he had criticised, favorably among which were "Dancing Around," "Life," the Hippodrome shows, "The Hawk," "The Bubble," "Consequences," and others. He cited cases in which excerpts from his reviews appeared in the advertisements of the defendants' theaters, and declared that the plays which he had criticised unfavorably had also met the disapproval of other dramatic reviewers.

On the same day that the argument was heard, State Senator Ogden L. Mills, of New York city, introduced in the Legislature a bill that would compel managers of theaters to sell theater seats to any applicant. The bill amends the Penal Law by providing that every person within the jurisdiction of the State shall be entitled to full accommodations and privileges of licensed theaters and places of amusement, and a person who as owner, lessee, manager, or employe excludes without just cause or effect from such theater or place of amusement is guilty of a misdemeanor. The bill is drawn to take effect Sept. 1 and has been sent to the Senate Codes Committee.

WASHINGTON

Columbia Musical Comedy Stock Opens Spring and Summer Season—Drama and Vaudeville

WASHINGTON (*Special*). — The Spring and Summer season of light opera and musical comedy inaugurated during the past week for a three months' engagement by the Columbia management, Messrs. Frank B. Metserott, Oliver Metserott, and Fred G. Berger, this season, known as the Columbia Musical Comedy Stock company, a direct radical change from former Summer seasons of stock, was auspiciously launched during the past week with an Easter Monday night commencement that held a capacity audience. Benefits have been arranged for at least three a week for the major portion of the engagement, which already establishes the season. "The Rose Maid" was the initial musical offering, and was most artistically and excellently interpreted by a company (the names of which have already mentioned in last week's letter) and a talented cleverly effective chorus of unusual numbers for a Summer season. Frank M. Rainger, who was the stage producer of "The Rose Maid" on its initial production, is personally the director in charge of the musical events of the coming weeks, and Frank C. Mandeville is the musical director. Seventy players and twenty musicians form a splendidly equipped organization for a Summer musical season. "The Red Mill" follows.

At the National Theater during the past week "Diegel" has afforded George Arliss distinguished opportunities for the exploitation of his talented artistic capabilities. The current week at this house is dark. The week of April 19 ushers in for the closing week of the regular season with the triple star Frohman combination of William Gillette, Blanche Bates, and Marie Doro in "Diplomacy," and the following week introduces the Abora's musical light opera Spring and Summer season.

The Belasco this week houses a big laughing success in the appearance of Marie Dressler in the role of Gladys Lorraine, the queen of burlesque and prima donna of the Boulevard Butterflies. Miss Dressler is capably surrounded by an artistic supporting company. "The Lilac Domino" follows.

A song recital for the blind people of the District of Columbia was given by Miss Margaret Wilson, daughter of the President, Saturday evening, April 10.

At Keith's the present week's bill introduces Mrs. Leslie Carter, who has entered vaudeville for a limited tour, presenting her own adaptation of "Zaza," which consists of the fourth or renunciation act of the original play. Mrs. Carter has the admirable support of Hamilton Revelle, William Lorens, and Dolora Belasco. A number of very attractive features make out the programme.

"The Million Dollar Girl" Burlesquers, with the comedians, Lewis and Cortelli, is a winner this week at the Gayety, presenting a new two-act musical farce, "The Phoney Detective."

Under the Emergency Revenue law, a tax must now be paid by circuses in every State, Territory, and the District of Columbia. When the circus goes on the road, exhibiting feats of horsemanship, acrobatic sports, or theatrical performances, the special tax required is at the rate of $100 a year. Wagon shows, dog and pony shows and similar exhibitions are liable for tax at the rate of $10 a year, and the same rate is to be paid by traveling carnivals. For each separate show, for which another admission is charged, whether attached to a circus or other exhibition, an extra tax at the $10 rate is exacted. After June 30, the close of the present fiscal year, the tax must be paid again. The tax is computed from the month in which the exhibitions are first given in such States up to the close of the fiscal year.

JOHN T. WARDE.

PHILADELPHIA

Broadway Successes Help the Quakers to Get Through the Week Without Worry

PHILADELPHIA, April 13 (*Special*). — There was but one important change at the downtown theaters this week, and that was at the Forrest, where the "Mask and Wig" was succeeded by "Hello, Broadway," containing George M. Cohan and William Collier. It is the first time in some months that a big New York hit has appeared in this city the same season as its Broadway success.

Of the new plays here last week, "The Dummy" at the Walnut scored heavily, playing to big business. The cast was practically the same as when appearing in New York.

William Faversham in a refined sentimental gambler in "The Hawk," the current attraction at the Lyric. To those that like a play put together on a formation of French triangles of an artificial nature, "The Hawk" should make a distinct appeal.

Ethel Barrymore was seen in an entirely new role at the Broad, where she is appearing as the invalid mother in "The Shadow." Her supporting company, headed by Bruce McRae, is especially good, and it is a shame that such talented artists should waste their time in a rather dreary, talky, bromide sort of a play.

When "The Argyle Case" opened here several years ago it was a big success, and it takes an actor of the type of Robert Hilliard to bring it here for three successive seasons. Playing now at the Garrick, it is said that the play was taken out again for a brief tour at the request of the star, who is one of the few wealthy actors.

At the Little Theater Ralph Hers is the "guest artist," and is appearing in "Monsieur Poiret," which is not worthy of such a good actor. At the Adelphi "Pegy of My Heart" is still the attraction.

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CHICAGO

Lyman B. Glover, Critic and One Time Manager of Mansfield, Dead—The Week's Plays

CHICAGO, April 12 (*Special*).—News of the death of Lyman B. Glover will cause many in theatrical and newspaper circles as well, to recall a man who was useful, capable, gifted, and withal unassuming in his daily life. He died at his home here April 6, at the age of sixty-seven years. This will be a surprise to some, for he had lived in a manner which kept him in the glow of manhood. The cause of his death was blood poisoning, the result of an operation for the removal of carbuncle. Mr. Glover's first daily newspaper work here was on the *Times-Herald* before that journal became the *Record-Herald*. Previous to that connection he had been a writer on the *Saturday Evening Herald*, a publication devoted to society and theatrical news. His criticisms in the *Times-Herald* quickly attracted attention. As a writer he was analytical and fearless, but never unkind. His work brought him to the notice of Richard Mansfield, whose manager he became, and he held that difficult task for several seasons, longer than anybody ever supposed he would, for Mansfield was, of all stars, the most exacting. When Glover broke with Mansfield he became manager of the Majestic Theater of this city, one of the houses of the Kohl and Castle interests, and this continued until his illness. He is survived by his widow, two daughters, and a son. No man is indispensable, but it will take a little time to find one who can fill Lyman B. Glover's place. This tribute is due because he was the last man to carry favor or intrude his personality.

Tuesday night at the Blackstone was the five hundredth performance of Cyril Maude in the role of Grumpy, its first presentation was in Glasgow, Scotland, Sept. 19, 1912. It was seen at Wallack's in New York in November of the same year, and ran 300 times.

Other attractions in town: "The Lady We Love" at the La Salle, "Keep Moving" at the Cort, "Outcast," Elsie Ferguson, at Powers'a, Robert B. Mantell, Shakespearean repertory, "Life," Brady's mammoth, at the Auditorium, "The Crinoline Girl," Eltinge, closed at the Olympic, and Chauncey Olcott in "Paddy Whack" took its place. "Too Many Cooks" at the Princess, "On Trial" at the Grand. "The Girl from Utah" at the Illinois.

"The Songbird," a new play by Frederic and Fanny Locke Hatton, will replace "On Trial" at Cohan's Grand Opera House, Sunday, April 25. It has already been produced by Oliver Morosco in Los Angeles (where it is now running), and it is the means of advancing Jane Cowl as a star. This announcement carries with it the postponement of "Montmartre," in which Miss Cowl was to be the central figure.

The Committee of 100 which has general charge of a "revel" to be given by "The Strollers" at the Studebaker Theater, Friday afternoon, May 7, was organized with Robert Hickens, chairman, and Aaron Jones, Claude S. Humphreys, Mort Singer, and Will J. Davis, vice-chairmen. Ed. W. Rowland, chairman of the Entertainment Committee, which will have charge of the revel, named Claude Humphreys, Walter P. Keefe, Harry Sheldon, Harry Hidings, Aubrey Stauffer, J. C. Matthews, George Kilner, Virgil T. Bennett, Fred Eberts, W. T. Gaskill, Leonard Hicks, S. H. Wood, Harry Spingold, Robert Sherman, William A. McGuire, William L. Roberts, and Lou Houseman.

Thomas F. Swift, who has just completed a starring engagement in "Stop Thief" at the Blair and Haylin houses in this city, opened at the Lincoln Hippodrome April 6 in a sketch, "Me and Mary," which was written for him by John P. Mulgrew. The supporting company includes Hazel Kelly and Helen Gleason, both of whom are very well known in stock circles in Chicago.

The show folks political club, which was known as the "Show Folks Thompson-For-Mayor Club," in the recent municipal election, and which is said to have lined up thirty-seven hundred votes for the successful candidate, will become a permanent organization. Sam Du Vries is president of the club, and Frank Northam is secretary.

The Chicago Little Theater Puppets opened their three weeks' repertory season on Tuesday evening, April 13. Performances will be given every evening at 8.30, and matinees on Thursdays and Saturdays, at 2.30. Saturday morning performances will be given at 10.30.

Miss Madeline Dell Loy and Mr. De Rosel were married in Chicago, March 31. Mr. Rosel is a nephew of Mr. William Harris, cousin of the late Henry B. Harris. Miss Jeanette Connor was matron of honor, and A. Harry Hoy was best man. Miss Engel has been prominent in musical comedy, having been a member of the "Follies," Blanche Ring, and Donald Brian companies.

BEVERLY BAYNE.

BOSTON

Abern Opera, "Common Clay," "The Sin of David," and Other Attractions

BOSTON, April 13 (*Special*).—"Lohengrin" was sung last night at the Boston by the Abern company, and later in the week "Il Trovatore" will be given. Then there will be special matinees, so that the children can hear "Hansel and Gretel." Last week the company sang "Aida" and "Madame Butterfly." The company is strong in male singers both as to its principals and chorus.

At the Hollis "The Little Cafe" pleases lovers of musical attractions, and "To-Night's the Night" at the Shubert is likely to have a run of several weeks. The London Gaiety company in the latter musical comedy is made up of people who can dance and sing, and the piece is lively and pleasing. "The Blue Bird" is on its last week at the Majestic, and "A Pair of Sixes" is gradually getting toward its one hundred and fiftieth time at the Wilbur. The Castle Square is still drawing crowds with "Common Clay." Mary Young has been ill, and her part has been acted in the afternoons by Betty Harnicoat, who fills it most acceptably. Playgoers here are still looking forward to Mr. Craig's special matinees.

The English company, at the Plymouth, have made an artistic success of Stephen Phillips's play of "The Sin of David." George Relph and Viva Birkett have an opportunity to show their talents. The little play that ends the evening's entertainment, "The Van Dyck," is bright, and serves to send the audience home in good humor.

The Colonial is dark this week. Mrs. Patrick Campbell having closed her engagement in "Pygmalion" last Saturday evening. For some reason the star has not proved the attraction that was expected.

Maxfield Morse, of "The Little Cafe" company, is doing good comedy work in that musical piece. He is quite an artist with the brush, and his spare time is spent in painting.

The *Traveler* has an artist whose name is Dennis, and who is happy in the sketches that he makes from time to time of the player-folk. His "Impressions of 'Madame Butterfly'" were particularly good; his picture of Conductor Josef Pasternack among them "Impressions" being one of the best bits of newspaper sketching that has been seen in any Boston paper this season. Meanwhile the *Transcript* has published some fine pictures of famous singers, a specialty of those who sang in past years with the Handel and Haydn Society.

The Toy Theater reopened last evening for six performances of "Change," a drama of Welsh life by J. O. Francis, that won the Lord Howard de Walden prize for the best play about Wales. Saturday evening next Mr. Douglas Flattery's new musical play, "The Duchess of Dublin," will be given.

The engagement of "Kitty MacKay" (bless her!) ended at the Cort Saturday, and "A Modern Eve," a musical play that Paris saw two years ago, came for an extended run.

Great interest has been manifested in the moving pictures in the spectacle called "The Birth of a Nation." Efforts were made to prevent its production on the ground that it did injustice to the negro. So a private view was given last Friday evening, and when the regular opening came on Saturday the pictures had been passed by the official censors, who, however, suggested two or three eliminations. One of the pictures that was dropped represented the pursuit of a white girl by a negro.

J. B. CLAPP.

HARTFORD, CONN.

HARTFORD, CONN. (*Special*).—"On Trial" was the attraction at Parson's in Holy Week. The audiences were large and enthusiastic. Charles Darrel leads this road company.

William Hodge appeared in "The Road to Happiness" April 5, 6. The attendances were large.

At the Palace, "The Siege of Antwerp," vaudeville, headed the bill, April 8-10. Other excellent acts made up the remainder of the programme.

"The Hypocrites" at the Majestic, April 12-14. The prices range from 10 cents in the morning to 20 cents for evening performances.

SEYMOUR WEMYSS SMITH.

"A Broadway Honeymoon," at the Berchel, Des Moines, Ia., week April 4, with Dan S. Barclay, to capacity. At the Majestic, week April 4, Williamson's Submarine Expedition to good business. Excellent vaudeville at the Empress, George Auger and company, A. Kaun,

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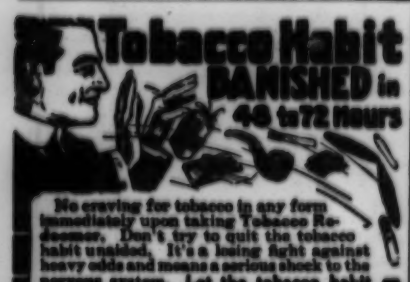

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BALTIMORE

Miss Anglin in First Production of "The Desert Island," Now "The Balance"

BALTIMORE, April 13 (*Special*).—"The Desert Island" (now "The Balance"), the new comedy by Paul Kester, which Margaret Anglin presented for the first time on any stage at the Academy April 5, falls far short of expectations, and leaves Miss Anglin free to begin anew her search for a suitable vehicle for the coming season. The characters are well drawn, but much of the dialogue is frankly tiresome and entirely too lengthy. The play contains a rather original idea, but Mr. Kester has not made good use of his material at hand, with the result that we have a play which gives the appearance of being hurriedly and rather loosely constructed. It starts out with the promise of being an exquisite satire, then switches to rather ordinary comedy and, not satisfied, veers ever so slightly to the poetic realms and ends in exactly the way we had expected from the first curtain, incidentally leaving many things unexplained. The last act left the audience wondering a good many things, but it at least gave them something to think about. The play has for its main character a young Virginia girl of excellent parentage, Miss Dinwiddie (Margaret Anglin), who comes to New York for voice culture, secures a position in a choir, and then loses it through failure of her voice. She appeals for aid to her cousin, Watt Dinwiddie, a young attorney (Pedro de Cordoba), who has made a splendid bluff of having conquered New York, but who in reality is almost a pauper, who upon the occasion of his cousin's visit is about to be evicted for non-payment of his rent. Both are in a quandry, when Watt's first client, a former college chum, now a multimillionaire, consults him with regard to securing a divorce, so his wife can marry a title. The divorce proceedings smack of the most delicious satire, but to further complicate matters, each has no grounds, hence the wife decides the husband must provide a co-respondent, a perfectly respectable girl. Miss Dinwiddie overhearing the conversation from an inner office, offers herself as the desired co-respondent, stipulating that certain sums of money are to be paid to her under the nom de plume of a chorus girl. This all transpires in the first act, the two others that follow show how Miss Dinwiddie keeps her identity secret from her cousin's friend, repulses his advances, and finally brings about a reconciliation between himself and his wife. The play contains many delightful and original touches, which sparkle with wit and satire; but, as a whole, it is crude and needs much attention. Miss Anglin deserves the greatest credit for a remarkable performance. There are few women on the stage to-day who could have held the attention of an audience so intensely as did Miss Anglin. While we may cavil at the merits of the play, we have nothing but the greatest praise for Miss Anglin. Her ability to even make the play passably interesting, which it is, speaks volumes for her art. William Boyd scored almost as great a success as Miss Anglin in the role of the husband. He gave one of the most agreeable and pleasing performances we can recall this season. The remainder of the cast played rather amateurishly, and lacked both finish and distinction.

Before an audience which completely taxed the capacity of the theater, making it necessary to provide extra chairs, one of the most important productions of the fast-waning season, "The Boomerang," was given at Ford's on Monday night.

Mr. Belasco came before the curtain and thanked the audience for the very sincere and unusual reception.

"The Boomerang" had its premiere in Wilmington, Del., April 5. The plot and cast appear under Wilmington data, elsewhere in this issue.—Ed. Mirror. Week April 19, "The Chocolate Soldier," Spring and Summer season of light opera.

The return of George Arliss to the Academy in "Disraeli," provides a further opportunity for theatergoers to grasp the privilege of witnessing a most notable achievement in the art of characterization. A splendid audience almost filled the Academy to welcome Mr. Arliss and his company. The present engagement promises to be as large a financial success as the former one. Robert Hilliard in "The Argyle Case," week April 19.

"The Little Shepherd of the Hills" opened a week's engagement at the Colonial before one of the largest audiences of the season. The Colonial management is to be congratulated on the unusually good list of attractions presented there this season. At the prices asked they are real theatrical bargains.

After hearing Carolina White at the Maryland last week, we can only add that she appears as much at home on the stage of a vaudeville theater as she did when we heard her in opera.

Nora Bayes returns to the Maryland this week for her second visit this season. Miss Bayes is as welcome as the flowers in Spring. Ernest Ball is also on the bill, making his first appearance as a single.

Sousa and his band gave two concerts at the Lyric on April 12 before S. R. O. houses.

I. E. Rams.

"THE BOOMERANG" IS HURLED

Successful Production in Wilmington, Del.—Free from Distress, Breezy, Humorous

WILMINGTON, DEL. (*Special*).—"The Boomerang," under Belasco's personal supervision, had its try out at W. A. Brady's Playhouse, in this city, Monday night, April 5. It is a comedy in three acts by Winchell Smith and Victor Mapes. The house was packed. The cast follows:

Dr. Gerald Sumner, Arthur Byron; Budd Woodbridge, Wallace Eddinger; Preston De Witt, Gilbert Douglas; Heinrich, Richard Malchien; Hartley, Walter Craven; Mr. Stone, George Spelvis; Virginia Xelva, Martha Hedman; Grace Tyler, Louise Rutter; Marion Sumner, Josephine Parks; Gertrude Lodlow, Marjorie Blossom; Mrs. Crailston Woodbridge, Jennie Eustace.

Act I—A doctor's office. Act II—A living room. Act III—Same as Act I. Time—October.

Louis Mann was general director, and Walter Craven, stage-manager.

"The Boomerang" is delightfully free of "isms" or problems, distress, crime, or poverty, always humorous, never unpleasant. Its name could hardly have been otherwise, for it works out most beautifully when Dr. Sumner tried to cure Budd Woodbridge of love and jealousy that he (the doctor) himself falls in love and becomes violently jealous. Budd loves Miss Tyler "not wisely, but too well," and pursued her ad nauseam, so that when another man stepped in his jealousy made him actually a nervous wreck. An anxious mother makes him seek young Dr. Sumner as a last resort. He is the first patient, and arrived at the brand new office just after Miss Xelva (half foreign and half American and a refugee of Mexico) has been taken on as a nurse and assistant. The doctor, knowing of Budd's too ardurous wooing, decides to make Miss Tyler appreciative and jealous. Budd is sent home, and Miss Xelva installed as a nurse. For one month he must forswear society and stick to fresh air, exercise, and treatment. Miss Xelva gets to love the doctor, and tells Budd that love is peaceful and, like birds singing, but to him love is only a torment. Dr. Sumner, not yet aware that he cares for his pretty nurse, tells her to avoid Budd's blunders, that love's a "mean, selfish, rotten game, played by rules," and to play it only that way. The next day he finds she something different when he hears that Miss Xelva is going to marry a lawyer chap. She isn't, but the doctor is as jealous and unreasonable as his patient, until Miss Xelva explains and then comes the end, leaving the audience to go home with the exhilaration that comes from a bright and witty piece, that has created all evening laughter from ideas and words, not from horse play. The cast was excellently selected, with only a little stiffness during the first few minutes. The staging is pleasing, and the ladies' gowns are the "last cry" from the modistes.

The leading parts of the production were capably handled by Miss Hedman, Mr. Byron, and Mr. Eddinger. All three of the leads succeeded in bringing out the many humorous situations in a very distinctive style.

Miss Hedman, playing the part of Virginia Xelva, was perfect. She handled her somewhat difficult part in a manner only possible by an actress of her ability, and that is going some if Belasco stars her. Mr. Byron, as Dr. Gerald Sumner, the young medicine doctor, who throws the boomerang, and has it come back at him doubly strong, is above reproach. Mr. Eddinger, as Budd Woodbridge, the love-sick young man, handled his lines excellently, and his actions could not be improved upon.

SAMUEL M. RACHLIN.

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (*Special*).—Clara Joel and a fine company appeared in "Within the Law" at the Majestic, April 5-10, to appreciative audiences. "The Christian," photoplay, April 12-17.

A timely bill at Keith's to packed houses, April 5-7, consisting of the Nine Royal Dragoons, a fine musical act; Fitzgerald and Ashton, comedians; Charles Leighton and company in a clever sketch; Charles Hamilton, one-legged song and dance; the Gardner-Vincent company and Dick Fox. Corey Parton and company, Little Hip, Sheet Gallagher and Irene Martin, Leo Beers, the Fair Co-Eds, Robert De Mont Trio, April 8-10.

The "Cracker Jack" burlesque company was at the Academy of Music April 8-10, to large business. Harry Cooper and a good company gave satisfaction. "City Sports," April 12-17.

Dave Marion's "Dreamland" burlesque company was at the Empire, Hoboken, April 8-10, to excellent business. Andy Lewis is now principal comedian, and Ralph Rickus and his English Dancing Girls are a new and big number. "Gypsy Maids," April 12-17.

There will be no big circuses here this season on account of the hoof disease so prevalent to animals at present.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Milwaukee 12-14, Madison 15, Rockford 16, Dubuque 17, Davenport 18, St. Paul 19-21, Minneapolis 22-24.

ALIAS in Wonderland (Cayere Producing Co.): N.Y.C. March 22—indef.

ALONG Came Ruth (Henry W. Savage): Elmira 12-13, Wilkes-Barre, Pa., 15, Scranton 16, Ithaca, N. Y., 17, Buffalo 22-24, Chas. 26—indef.

ANGLIN, Margaret (James Cruze): N.Y.C. 12—indef.

ARLISS, George: Balto, 12-17.

BARKER, Granville: N.Y.C. Jan. 26—indef.

BARRYMORE, Ethel (Chas. Frohman): Phila. 5-17, Boston 19-May 1.

BIRD of Paradise (Oliver Morosco): Elmira 12-13, N.Y.C. 19-24, Jersey City, N. J., 26-May 1.

BLUE Mird (Messrs. Shubert): Phila. 5-17.

BOOMERANG, The (David Belasco): Balto, 12-17.

BRAMHALL Players (Butler Burgess): N.Y.C. 5—indef.

BURKE, Billie (Chas. Frohman): Tulsa, Okla., 14, Joplin, Mo., 15, Pittsburg, Kan., 16, Wichita 17, St. Joseph, Mo., 19, Lincoln, Neb., 20, Des Moines, Ia., 21, Waterloo 22, Marshalltown 23, Sioux City 24.

CAMPBELL, Mrs.: Cleveland 12-17.

CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. —indef.

CLEVER Ones (Play Actors, Inc.): N.Y.C. Jan. 26—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. —indef.

DADDY Long-Legs (Henry Miller): Pittsburgh 12-17.

DALY, Arnold (Garrick Producing Co.): N.Y.C. 5—indef.

DIPLOMACY (Chas. Frohman): Cinti. 12-17, Wash.. 19-24.

DIVORCE Question (Rowland and Clifford): St. Louis 11-17.

DRESSLER, Marie (Messrs. Shubert): Wash. 12-17.

DREW, John (Chas. Frohman): Appleton, Wis., 14, Wausau 15, Superior 16, Fargo, N. D., 17, Billings, Mont., 19, Anaconda 20, Butte 21, Missoula 22, Spokane, Wash., 23-24.

DUMMY, The (Fiaz Producing Co.): Phila. 5—indef.

EVERYWOMAN (Henry W. Savage): Sacramento 14-15, Marysville 17, Chico 19, Red Bluff 20, Ashland, Ore., 21, Medford 22, Eugene 23, Albany 24, Portland 24-May 1.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 21—indef.

FAVERSHAM, William (Leonard A. Gallaher): Phila. 5—indef.

FERGUSON, Elsie (Chas. Frohman): Chic. 5—indef.

FORBES-ROBERTSON (Percy Burton): Cleveland 12-17, Rochester, N. Y., 20-22.

GREET, Ben, Players: Columbia, S. C., 12, 14, Greenville 13, Clemson College 16, 17, Atlanta, Ga., 19, Montgomery, Ala., 20, Marion 21, Tuscaloosa 22, Baton Rouge, La., 24, Natchitoches 26, Lafayette 27, 28.

HELD for Ransom (Lait and Rafferty): Pittsburgh 12-17, Balto. 19-24.

HILLIARD, Robert (Klaw and Erlanger): Phila. 5-17.

HODGE, William (Lee Shubert): Prov. R. I., 12-17.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): N.Y.C. Feb. 15—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KEEP Moving (H. H. Frazee): Chic. 4—indef.

KICK In, (A. H. Woods): N.Y.C. 5-17.

LADY, We Love, (Oliver Morosco): Chic. 4—indef.

LAW of the Land (George Broadhurst): N.Y.C. 12-17.

LOTTE (Wm. A. Brady): Chic. 5—indef.

LOVE Thief (David Belasco): Stamford, Conn., 16, Yonkers 17.

MANN, Louis (Messrs. Shubert): N.Y.C. —indef.

MANTELL, Robert (Wm. A. Brady): Chic. 5-17.

MAUDE, Cyril (The Jesters): Chic. March 8-April 24.

NATURAL Law, (John Cort): N.Y.C. 5—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Elmira 12-17.

OLCOTT, Chauncey (Henry Miller): Chic. 11-24.

OMAR, the Tentmaker (Tully and Buckland): Omaha 11-17, Lincoln 18-19, Denver 19-24.

ON Trial (Cohan and Harris): N.Y.C. Oct. —indef.

ON Trial (Cohan and Harris): Chic. Dec. 27-April 24.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.

PAIR of Sixes (H. H. Frazee): Boston Dec. 28—indef.

PAIR of Sixes (Cantor): H. H. Frazee): Chic. 4-May 1.

PAIR of Sixes (Western): H. H. Frazee): Charlotte, N. C., 14, Wilmington 15, Raleigh 16, Greensboro 17, Roanoke, Va., 19, Lynchburg 20, Richmond 21, 22, Norfolk 24, 24.

PAIR of Sixes (Eastern): H. H. Frazee): Springfield, Mass., 12-14, Southbridge 15, Putnam, Conn., 16, Westerly, R. I., 17.

PEG o' My Heart (Co. A: Oliver Morosco): Phila. Feb. 22—indef.

PEG o' My Heart (Co. B: Oliver Morosco): Vancouver, B. C., 12-16, Victoria 16, 17, North Yakima, Wash., 19, Lewiston, Ida., 20, Spokane, Wash., 21, 22, Wallace, Ida., 23, Missoula, Mont., 24.

PEG o' My Heart (Co. C: Oliver Morosco): San Claire, Wis., 14, Merrill 15, Ashland 16, Ironwood, Mich., 17, Shawano 19, Hancock 20, Calumet 21, Marquette 22, Sault Ste. Marie 23, Bay City 24.

PEG o' My Heart (Co. D: Oliver Morosco): Canada, Wis., 14, Aurora, Ill., 15, Princeton 16, Peoria, Ill., 17, Henry 19, Canton, Mo., Hannibal 21, Macomb 22, Monmouth 23, Keokuk 24.

PEG o' My Heart (Co. E: Oliver Morosco): Youngstown, O., 12-17, York, Pa., 19, Philadelphia, N. J., 19-24, New Haven, Conn., 26-28, Hartford 29, 30, Springfield, Mass., 31, Pittsburg 32, Manchester, N. H., 33, Portland, Me., 34, Lewiston 35, Concord 36, Laconia 37, Dover 38.

NOBODY Home (F. Ray Comstock): N.Y.C. 5—indef.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chic. 11-17.

PANAMA Show of 1914 (Messrs. Shubert): Buffalo 12-17.

PRINCE of Pilsen (P. J. Kelly): N.Y.C. 12-17.

RED Rose (W. J. Dutthie): Salt Lake City 12-14, Rock Springs, Wyo., 15, Rawlins 16, Cheyenne 17, Denver 18-24.

RED Widow (Philip H. Nirdlinger): Sumter, S. C., 14, Charleston 15, Florence 16, Wilmington 17, New Bern, N. C., 18, Washington 20, Tarboro 21, Rocky Mount 22, Henderson 23, Durham 24.

ROBIN Hood: Easton, Pa., 14, New Brunswick, N. J., 15, Springfield, Mass., 17, Waterbury, Conn., 18, Troy, N. Y., 19-21, Williamstic, Conn., 22, New Haven 23, 24.

SAM (Henry W. Savage): Kansas City 11-17, Omaha 18-21, Lincoln 22, Cheyenne, Wyo., 23, Colorado Springs, Colo., 24, Denver 25-May 1.

SEPTEMBER Morn (Central: Rowland and Clifford): Vincennes, Ind., 14, Centralia, Ill., 15, Du Quoin 16, Belleville 17.

SEPTEMBER Morn (Circuit: Rowland and Clifford): Toronto 12-17, Youngstown, O., 19-24.

OPERA AND MUSIC

ABORN English Opera Co. (Messrs. Aborn): Boston 5—indef.

ABORN English Opera Co. (Messrs. Aborn): B'klyn 19—indef.

ABORN English Opera Co. (Messrs. Aborn): Balto. 19—indef.

ABORN English Opera Co. (Messrs. Aborn): Wash. 26—indef.

BRINGING Up Father (Co. 1: Chas. H. Yale): Montreal 12-October 19-21.

BRINGING Up Father (Co. 2: Chas. Foreman): Brandon, Sask., Can., 14, Winnipeg, Man., 15-17, Ft. William, Ont., 19-21, Sudbury 22, Cobalt 24, Orillia 25, Barrie 27, Collingwood 28.

BRINGING Up Father (Co. 3): Cumberland, Md., 14, Johnstown, Pa., 15, Tyrone 16, Altoona 17, Punxsutawney 19, Reynoldsville 20, Du Bois 21, Ridgway 22, Johnsonburg 23, Kane 24, Erie 26-28.

DANCING Around (Messrs. Shubert): Detroit 12-17.

FADS and Fancies (Klaw and Erlanger): N.Y.C. March 8—indef.

GILBERT and Sullivan Opera Co.: N.Y.C. 12—indef.

GIRL from Utah (Chas. Frohman): Chgo. March 22-May 1.

HELLO, Broadway (Cohan and Harris): Phila. 12—indef.

HENPECKED Henry: Cinti. 12-17.

HIGH Jinks (Arthur Hammerstein): Lincoln, Neb., 14, Columbus 15, Fremont 16, Omaha 17, Kansas City, Mo., 18-24.

HIGH Jinks (Arthur Hammerstein): Butler, Pa., 14, East Liverpool, O., 15, Wheeling, W. Va., 16, 17.

IT's a Long Way to Tipperary (John P. Sullivan): Cleveland 12-17.

LADY in Red (R. H. Hempton): Atlantic City, N. J., 12-24.

LA SCALA Opera Co.: B'klyn 12-17.

LILAC Domino (Andreas Dippel): Wash. 12-24.

LITTLE Cafe (Klaw and Erlanger): Boston 5-17.

McINTYRE and Heath (John Cort): Huntington, W. Va., 14, Charleston 15, Fairmont 16, Clarksburg 17, Cumberland, Md., 19, Connellsville, Pa., 20, Greensburg 21, Johnstown 22, Altoona 23, Harrisburg 24, York 26, Lancaster 27, Lebanon 28.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15-May 29.

MODERN Eve (Aisha and Norris): Boston 12—indef.

MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.

MUTT and Jeff in Mexico (Joe Fennessy): N.Y.C. 12-17.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Orillia, Ont., Can., 14, Midland 15, Alliston 16, Tottenham 17, Trenton 19, Kingston 20, Smiths Falls 21, Ottawa 22-24, Montreal 26-May 1.

MUTT and Jeff in Mexico (Co. 3: Grif Williams): Watertown, N. Y., 14, Charles City 15, Oswego 16, Independence 17, Galena, Kan., 19, Chanute 20, Iola 21, Coffeyville 22, Nowton 23, Iowa City 24, What Cheer 27, Ottumwa 28.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Fort Jervis, N. Y., 14, Winsted, Conn., 15, Hartford 16, 17, Torrington 19, Bridgeport 20, Holyoke, Mass., 21, Pittsburg 22, Manchester, N. H., 23, Portland, Me., 24, Lewiston 25, Concord 26, Laconia 27, Dover 28.

PEG o' My Heart (Co. D: Oliver Morosco): Canada, Wis., 14, Aurora, Ill., 15, Princeton 16, Peoria, Ill., 17, Henry 19, Canton, Mo., Hannibal 21, Macomb 22, Monmouth 23, Keokuk 24.

PEG o' My Heart (Co. E: Oliver Morosco): Youngstown, O., 12-17, York, Pa., 19, Philadelphia, N. J., 19-24, New Haven, Conn., 26-28, Hartford 29, 30, Springfield, Mass., 31, Pittsburg 32, Manchester, N. H., 33, Portland, Me., 34, Lewiston 35, Concord 36, Laconia 37, Dover 38.

NOBODY Home (F. Ray Comstock): N.Y.C. 5—indef.

ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.

OUR Children (Oliver Morosco): Chic. 11-17.

PANAMA Show of 1914 (Messrs. Shubert): Buffalo 12-17.

PRINCE of Pilsen (P. J. Kelly): N.Y.C. 12-17.

RED Rose (W. J. Dutthie): Salt Lake City 12-14, Rock Springs, Wyo., 15, Rawlins 16, Cheyenne 17, Denver 18-24.

RED Widow (Philip H. Nirdlinger): Sumter, S. C., 14, Charleston 15, Florence 16, Wilmington 17, New Bern, N. C., 18, Washington 20, Tarboro 21, Rocky Mount 22, Henderson 23, Durham 24.

ROBIN Hood: Easton, Pa., 14, New Brunswick, N. J., 15, Springfield, Mass., 17, Waterbury, Conn., 18, Troy, N. Y., 19-21, Williamstic, Conn., 22, New Haven 23, 24.

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SEVEN Hours in New York (O. D. Wee): Cohalt, Ont., Can., 17.

TO-NIGHT's the Night (Messrs. Shubert): Boston 5—indef.

TRENTINI, Emma, and Clifton Crawford (Arthur Hammerstein): N.Y.C. March 8—indef.

WATCH Your Step (Chas. Dillingham): N.Y.C. Dec. 8—indef.

WHIRL of the World (Messrs. Shubert): Albany, N. Y., 16, 17.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.

FIELD'S, Al. G.: Wichita, Kan., 13, 14, Arkansas City 15, Des Moines 17, 18, Marshalltown 19, Waterloo 20, Davenport 21, Burlington 22.

MISCELLANEOUS

BARNUM and Bailey Circus: N.Y.C. 1-31.

DUNCAN, Isadora: N.Y.C. March 29-April 17.

101 RANCH Wild West: Clarksville, Ark., 14, Smith 15, Sarcoxie, Mo., 17, Pittsburg, Kan., 18, Webb City 19, Aurora 20, Springfield 21, Sedalia 22, Clinton 24.

PAVLOWA: Cinti. 17.

THURSTON, the Magician (Jack Jones): Tulsa 12-17, N.Y.C. 19-24.

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LETTER LIST

WOMEN

Alton, E., Mrs. Y. Alley.
Burke, Claire, Mrs. Leslie Buggin, Cora Burns, Mrs. Fred Bernard.
Chester, Alma, Cora Clark.
Dow, Marzie, Mrs. Robt. Dudley.
Ellis, Marion, Margaret Evans.
Franklin, A. D., Elizabeth Farrell.
Gear, Florence, Dorothy Gillette, Hall, Alexandria, Florence Hughes, Muriel Hope, Jacobs, H. M.
Krueger, Hattie, Dora Y. Kane.
Laurette, Nellie, Mrs. Rose La Rocque, Gilda Leary, Anita Le Cay, Kate Leslie, Mortimer, Lillian, Eleanor Mackey, Pitt, Marmont, I. Plummer, Florence Balmain, Helen, Florence Snyder, May Stewart, Edna Tyler, Miss, Wood, Maurice, Isabelle Winslocke, Nadine Winston, Kaleska, Rosina.

MEN

Arstan, Willett.
Bryton, Frederick, Jack Bros, Billy Burnett, Richard Bohm, Edw. Baker, Cecil Brewer, Chas. Bradley, Carl Brickert, Cooper, Chas., Hilliard Campbell, Thos. C. Cooke, Jos. Cazio, J. H. Cooke, R. Castro, Burton Churchill.

D'Olse, Edw., Harold De Becker, Jos. Duval, Pedro De Cordova.
Grady, Jere.
Healy, Wm., Clarence Heath-man, Walter, Hinton, Kirke, Cecil, Hall, Hidden, Lee, Jos., Lewis, Harry, Mahaffy, C., Harry, May, Avery, Lincoln, McCarthy, J. J. McCurdy, Harry, McLeod, Roberts, Roland, Ramey, Harry, Neil, Percy, Hawthorne, A. Gus, R. Reed, W. T., Rogers, Robertson, Frank, Harry Sherman.
Thompson, Wm. H., Wm. L. Thorne, Sam, Tomk.
Walsh, Percy, Dowling, Fred, Frederic Warde, Jos. Wolfe.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Columbia had a big card in Ziegfeld's "Follies" week March 29. The attraction did very good business. Closed the season April 3. "Potash and Perlmutter" followed. J. J. Rosenthal, who was manager of the Gaiety, is in advance of the company.

The Alcazar in "The Gianaman." Closed April 3. Kolb and Dill opened April 4 in "This Way Out."

The Cort had "Everywoman." "Under Cover" April 4, with H. B. Warner in the lead.

The Orpheum had Hyams and McIntyre as the new stars. Others on the bill were well received. The Empress had Clarice Vance, Elvin, "Back to Buffalo," Keeler Trio, Fay and Myra, and Bennett Sisters.

Pantages's offered "Wild Oats," "Mum's the Word," and other good attractions. Wilmer Nantitz, company promoted "Home, Sweet Home" and "Back from the War." With the dish players.

Society folks here are responsible some of the Bonnat canvas glasses into pocket mementoes to stay secrets in the middle of April. Better sure is training the chorus.

The Orpheum's bill, April 4, included Lina Abarbanell, Louis Cawthorn and company, Bonita and Lew Henry, the Seven Musical Bellos, Jack Kennedy and company, the Harvill Family, and others.

There is a bill in the Legislature empowering the Board to invest $10,000 for curios features to be shown in the public schools.

Bella-Pista Circus had an narrow escape in the matter of a permit to show here. The permit was once refused, but the Board of Supervisors changed its mind and issued it, so that the dream will now be with us the first week in May.

A. T. SARNEYS.

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WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Emmett Corrigan in "The Red Hate"—Nora Bayes Again—Violet Dale's Imitations

Otto Sarony Co., N. Y.
MISS EVELYN NESBIT,
One of the Season's Biggest "Draws" in the World of Vaudeville.

SKETCH writers seem to strive for an emotional thrill at any price. What if the hypothesis is absurd, if the action strains beyond all reasonable probabilities, provided the "punch" is secured? That at least seems to be their reasoning.

Another "Flash-Back" Sketch

"The Red Hate" was written for Emmett Corrigan by John Willard. It is of the new flash-back school or, as the programme neatly puts it, "*Important—this story is enacted backwards.*" In other words, Mr. Willard used the "On Trial" method of making visible to us in the present what took place in the past. Ossip Dymow did it in "The Victim" for Mme. Kalich.

We first see Jim Cooper as a convict in his cell at Sing Sing. He starts to tell the story of his life to a prisoner behind adjoining bars and the lights flash out.

The boudoir of Mrs. Maddox is next revealed. It's three years before. Cooper comes to the house and curiously is received in the woman's boudoir. Suddenly he reveals to his hostess that, for twelve years, he has yearned for revenge. What revenge? *We* don't know yet, but she starts with horror.

"You—you!" she shudders.

At that moment, the husband, supposed to be out of town, knocks at the bedroom door. He has returned unexpectedly, as stage husbands always do. Cooper tears off his collar and coat, lays a revolver upon the table, and throws the door open. The husband rushes in and Cooper coolly explains that the woman invited him to the house.

Hubby never questions the stranger but picks up the revolver. Bang! The cowering woman falls dead across the bed. The husband calls up the police and notifies them of a case of "suicide."

The Convict and His Re-e-venge

Then we're back in the tier of prison cells again. It seems that Cooper, then being just out of prison, was "sent up" after the woman's death on a minor charge. The fellow prisoner inquires about the convict's motive for revenge.

Darkness. We're back some fifteen years in the boudoir again. The woman—then Mrs. Curtis—rushes into the room in negligee. She is half hysterical and slips sobbing into bed. At that moment Cooper, a burglar, crawls in the window. He flashes on the light and they face each other.

Then they talk. He has a starving wife and child at home. She tells him of being cruelly treated by her husband and offers to aid him in robbing the place, asking in return that he bind her arms and place a cloth with chloroform over her face. A bottle of chloroform, by the way, is on a side table. He obediently rifles the bureau of jewels, ties up the lady and climbs out of the window. Then she leaps out of bed and screams for help. They capture Cooper and lead him back. Next they find that the woman's husband is dead in the next room, chloroformed while asleep. Of course, the wife is the person who put hubby into oblivion, but the burglar is enmeshed in the tangle of circumstantial evidence.

Two Murders for Dramatic Zest

With two murders, "The Red Hate" has melodramatic interest. But, for all that, its story is far-fetched striving for a "punch." That Cooper only received twelve years for burglary and murder and, on being arrested a second time in the same house, was sentenced to but three years, is beyond all reason.

Corrigan portrays the convict with the accumulated revenge. He mouths his lines too much and is rather artificial. Lillian Tucker plays the hysterical wife who is killed by her second husband before we see her murder hubby No. 1.

If "The Red Hate" points a moral, we suppose it's that one should always be kind and considerate to a nerve-racked burglar, who may have a starving family at home.

Nora Bayes's Advance

Nora Bayes is doing rag songs with an artistic touch that is quite delightful. Indeed, she isn't the Bayes of early this season or of last year. You've only to hear her sing her old song, "Since Mother Was a Girl," or the rollicking Hawaiian number of the sailor boy and the Hulu belle, "Hicki Hoy!" to realize her decided step forward.

There's humor and originality in the way she sings a comic song—and in the byplay. And, praise be, some one has told her to omit the boisterous comedy of the curtain calls. No longer does she bump into the piano in taking a curtain call.

Photo Color Co., N. Y.
MIGNON,
Doing Imitations in Vaudeville.

Brandenburg Studio.
MISS LILLIAN TUCKER,
Leading Woman for Emmett Corrigan in "The Red Hate."

T. Roy Barnes and Bessie Crawford returned to the Palace in their old skit, "The Magazine Man and the Lady."

Roy Barnes Returns to Town

Barnes is an entertaining, clean cut, and breezy sort of "I-know-I'm-good" comedian. Now and then he has a tendency toward coarseness, but we've always considered him likable. But vaudeville is certainly entitled to a new sketch by this time. "The Magazine Man and the Lady" has earned its right to a pension.

Barnes added a bit of dance travesty, by the way. "You've all heard of the Castles," he explained, "I'm Barnes."

Mlle. Maryon Vadie and six choristers—beg pardon, corps de ballet—introduced a series of interpretative lyric dances, done to the music of Strauss, Mendelssohn, Schubert, Chaminade and others. The best of the programme is the ballet's "Moment Musical" (Schubert).

The specialty is at least pretty in idea and it brings good music to the varieties. Of course, it isn't inspired dancing. Mlle. Vadie is girlishly attractive but she lacks the variety of pose and pantomime that comes of broad technique and dramatic skill.

Le Grohs opened the Palace bill with an excellent turn of its kind. They start with a restaurant bit in pantomime and then lapse into a contortioning and tumbling routine. It's an entertaining specialty with novel moments.

Violet Dale and Her Impersonations

Violet Dale is courageous. She made her latest bow to vaudeville in imitations at the Colonial and impersonates Mrs. Leslie Carter, Pavlowa and Nazimova, along with May Vokes and Richard Carle.

The mimic bit of Mrs. Carter is aided by a glowing wig and catches something of that star's guttural throat throbs and carefully timed vocal pauses. It was supremely daring to attempt Pavlowa and, while the result was mostly subdued blue lights and fluffy ballet skirts, there was just a faint touch once of the danseuse's dramatic arm gestures.

The Nazimova bit is best of all. Miss Dale catches

the passionate peasant of the Russian actress—in both pose and voice—with decided mimic skill.

This final bit would alone get Miss Dale over. We believe that she should considerably cut down the Carter and Nazimova bits, if only to conserve her voice, at the same time eliminating the Spanish opening number and possibly the Carle imitation. If necessary, it would be better to try one more celebrity.

Margaret and William Cutty—of the Five Musical Cuttys—offered a new musical specialty at the Colonial. The turn needs a lot of rearranging. The two play on the piano and 'cello—and sing. The vocalism should go. The offering, as it stands now, lacks variety. Some good patter between numbers—repartee to bridge the parlor musical act together—might lift up the interest.

Rosie Is Very Lloyd

We'd recognize any member of the Lloyd family if we ran across them playing the "big time" incognito in Greenland. They always stride to the footlights with so much surety; they have such substantial dental smiles and such naughty winks. Rosie, observed at the Victoria, is very Lloyd—although she hasn't a tenth of Marie's zest of inuendo or gusto in pointing a song. Nor a fraction of Alice's personality.

She did three numbers, "Winter Night," "It Takes an Irish Heart to Sing an Irish Song," and, finally, Marie Lloyd's "The Wink of a Naughty Eye." Miss Lloyd was out of her element with the first two songs, but got a fair amount of applause through the last lyric. To be frank, Miss Lloyd needs broad English music hall songs.

Will J. Ward appeared in a full stage act with five pianos. He presides at one of them, four girls assist at the others, and still another young woman, with the odd name of Jappie Judd, appears in songs. A quartette of "piants" chant from a stage box, while a boy soprano warbles from another. We suspect that this turn would be something of a "riot" in the junior varieties.

The Cansinos Dance Onward

The Cansinos are advancing. They have added a full stage set of white hangings with black edging, as a background to their Spanish dances. And they introduced a picturesque number, called "Los Moritos," described as a "bull fighter's flirtation." The Cansinos are forging to the front, just as we predicted months ago when we saw them open a bill at the Alhambra.

Harry Breen is one of the original "nuts." He sings and talks—without pausing for breath—through some fifteen minutes. This includes an impromptu song about different people in the audience. By the way, during the week Breen attempted to parade Broadway in tragedian make-up, with a sign advertising the Comedy Club Ball—and was arrested.

We suspect the policeman saw Breen at Hammerstein's.

NAN HALPERIN IN CHICAGO

CHICAGO (*Special*).—Nan Halperin won her home city at her first appearance since her New York hit. Miss Halperin charmed Palace audiences last week. Montgomery and Moore headlined and Nellie V. Nichols presented her "single."

Blanche Walsh presented her tabloid of "The Woman in the Case" at the Majestic. Bessie Wynn sang, Charles Kellogg gave his song bird specialty, Joe Cook amused, and Sebastian and Bentley danced.

A. C. WILKIE.

BROOKLYN VAUDEVILLE

At the Prospect, last week, capacity houses were the rule. The Misses Campbell, with their darky melodies, and Henrietta Crosman, in "Thou Shalt Not Kill," shared first honors.

Robert Emmet Keane and Muriel Window also pleased.

Others on the bill were the Four Marx Brothers, Eddie Carr and company, Ameta and "A Night in a Monkey Music Hall."

Valeska Suratt is the headliner this week.

LONDON MUSIC HALL NOTES

LONDON (*Special*).—War sketches still continue in the halls. "A Daughter of Belgium" has just been produced at the Balham Hippodrome. A Napoleonic playlet, "The Little Mother of the Regiment," was presented recently at Collins's.

Adeline Genee returned to the stage at the London Coliseum on March 22. She offered a two-scene fantasy, "A Dream of Butterflies and Roses," assisted by Serge Litavkin and a corps de ballet.

Will Collins produced a musical skit, "Sugar and Spice," by Philip Braham, at Plymouth on April 5. Claire Romaine is featured.

The variety profession, or rather a music hall entertainer, Charles Coborn, claims the credit for suggesting the periscope for the trenches. Coborn devised a simple periscope with the aid of a pair of field glasses.

Eric Wollheim has resigned from Wollheim, Ltd.

"Wee Georgie" Wood opened in Glasgow on March 22. He returned with his mother on the *Baltic*, arriving on March 12.

ELLEN TERRY TO DO "NANCE OLDFIELD" IN THE VARIETIES

The Fashion Show Is Center of Interest at Palace—Grace George to Appear in Two-a-Day

BY WALTER J. KINGSLEY.

Ellen Terry is fain to do the sleep-walking scene from "Lady Macbeth" in vaudeville; she is also considering "Yolande and Godefroy" by Lawrence Irving. The preference of the powers, however, is for "Nance Oldfield."

Tagore, the Bard of Bengal, who was awarded the Nobel prize for poetry, is hard at work upon a poetical play for Nazimova. Maurice Stern, the artist, who will spend the Summer with Nazimova and her husband at their country place, is already at work upon the designs for the production which will be splendidly oriental. Stern is Tagore's closest friend among occidentals, having spent two years with him in India.

Raymond Hitchcock is considering a fabulous offer for a short vaudeville tour. The comedian's resources are so great and his personality so original and attractive that there is no doubt in the world that he would be one of those favored few headliners whose name in electric lights is the signal for a sell-out. I heard Hitchcock give an extemporaneous travesty on Irving Berlin boosting songs at the Hudson Theater during the wonderful Selwyn party last Sunday morning, and his impromptu performance would make the nucleus of an excellent vaudeville act. There is no resisting the humorous appeal of Raymond Hitchcock, and his appearance in vaudeville will be eagerly hoped for.

Grace George would take a flyer in the two-a-day, but friend husband, William A. Brady, will not hear of it. However, the actress of the American stage is about to sign contracts for the Palace as I write this, and by publication time it will probably be announced that the name that many consider the most illustrious among American women stars will have been added to the headliner roster. The vehicle will be one that was to have been used in a double bill, co-starring tour which fell through.

Mlle. Maryon Vadie and her six pretty little dancers from Los Angeles made a pleasing feature of the Palace bill last week. Much credit is due to Hans S. Linne, who staged the act and directs it, for giving vaudeville a dancing number that combines classical technique and purity of line with the zest and beauty of American youth. Vadie and her girls were taught dancing in the open air at Los Angeles and their work is Greek in its Arcadian charm. Mlle. Vadie has youth, beauty and talent and should go far.

Edward Kurvia, who danced with Pavlowa in London, is in New York and may be seen in vaudeville. He is one of the best of the Russian dancers. After seeing Mlle. Vadie at the Palace he volunteered to take her as a pupil, saying that she was the "most promising dancer he had seen in America."

It is a positive delight to watch Olive Thomas, the dazzling blonde beauty of the Danse de Follies, and Lewis Sloden, the English dancer, doing the tango together. Sloden is one of the half dozen men in this country who dance the true Argentine tango and Miss Thomas is an apt pupil. It is not unlikely that Mae Murray and Lewis Sloden will dance at the Palace.

Nigel Barrie was recalled to Joan Sawyer's act on the road by wire, but when he got out in the Middle West, Miss Sawyer decided to give George Harcourt another chance and Nigel set up a dancing school in Milwaukee.

Frederic Edward McKay is asking the courts to award him $2,000 damages against Maurice and Walton for alleged breach of contract. That popular attorney, Melvin H. Dalberg, who worships so assiduously at the shrine of beauty, is McKay's counsel.

Thirty years ago to-day, James Thornton, comedian at "The" Allen's on the Bowery, mastered an English dialect and donned a suit of London clothes. He called upon William Harris at the Windsor Theater and informed him that he had just arrived from England and that his trunks contained hundreds of programmes and press notices, showing what a hit he was in the British 'alls. Harris gave him an engagement at the Windsor and Thornton went on and did the finest topical comedy turn imaginable. Harris went back on the stage and remarked that he would like to see those clippings and programmes. Thornton confessed that he had been "spoofing" and Harris forgave him and kept him in the bill. Thornton was "big time" from that time on, though theretofore he had found it impossible to get an engagement in a regular theater.

Copyright Ira L. Hills Studio, N. Y.

GENIA D'AGARIOFF,

The Petrograd Baritone Comes to the Colonial on Monday.

Elsie Janis, now appearing successfully in London, sent her friends at Easter an embossed card bearing her photograph and a little poem dedicated "To My Mother." It reads:

"Here's to my mother,
The best God ever made,
That's rather a common saying
Among daughters, I'm afraid.
But—she's been to me,
Mother, father, sister, brother, too,
She's done for me just twice as much,
As anyone else could do;
The sweetest woman that a breath of
God's air ever drew—
My Mother."

"Mother Janis" sends one of the cards to THE MIRROR with this little line written across it—"Elsie Janis's Easter toast to me."

The Comedy Club ball last Wednesday evening at Terrace Garden was a success in every way.

Harry Breen was there, despite a rude incident in the afternoon, which interrupted his parade of Broadway disguised as Hamlet. Breen carried a sign advertising the ball, and all went well until he encountered a policeman with Baconian theories. The near-Hamlet was released, however, in time to get to the ball.

Others prominently present were Edgar Allan Woolf, wearing an air of prosperity; Tommy Gray, laureate of Longacre Square; Irving Berlin, storm center of Tin Pan Alley; Gene Hughes, and I. Robert Sanders, who put on a shoe specialty that was said to be both novel and unique.

Gladys Alexander, now playing the principal feminine role in "The Miracle Man," is to appear briefly in vaudeville. Miss Alexander will play a limited variety engagement in a skit called "Broadway Love." She is under contract with Cohan and Harris for next season.

Belle Baker did not open at the Victoria last week. Miss Baker is suffering from a slight indisposition of the vocal cords and may be off the stage for a week or two. The Courtney Sisters doubled at the Victoria and Palace, filling the gap left by Miss Baker's withdrawal.

Genia D'Agarioff, the Petrograd baritone, will not make his metropolitan debut until next week. D'Agarioff was booked to open this week, but to prevent possible conflict with Caroline White, he was moved back a week. Harry A. Kub is managing the singer's vaudeville tour.

Edna May Spooner is appearing in vaudeville in her sketch, "The Obstinate Family." Miss Spooner is being booked by Miss Jenie Jacobs, of the Pat Casey offices.

Champion "Jess" Willard is said to be receiving a guaranteed salary of $4,000 for this week at the Victoria, with ten per cent. of all receipts above $10,000 added. Lesley Haskell expects "Jess" to draw $5,000 or better for himself.

Henry E. Dixey is leaving vaudeville to appear in a Shubert production.

Fiddler and Shelton open on the Orpheum time at Seattle on April 18, booked by Stoker and Bierbauer.

A son was born to Manager and Mrs. C. C. Egan, of the Royal Theater, on Monday afternoon, April 5.

The Playlet Producing Company has an Edgar Allan Woolf sketch, "The Dixie Elopement," in rehearsal. The playlet is scheduled to open in Wilmington on April 26.

Harry Fox and Rosetta Duly will soon leave "Maid in America," it is said, for vaudeville.

RICHARD CARLE REHEARSING SKIT; GOSSIP OF THE VARIETIES

Isabell D'Armond Is Australian Hit—Cecilia Wright as a Critic of Pugilism

Richard Carle is rehearsing a musical farce, "If We Said What We Thought," by Tom Barry. Carle will be seen under Joseph Hart's direction. He will be supported by a cast of fifteen, largely feminine.

Word comes from Australia that charming little Isabell D'Armond is quite the idol of Sydney and Melbourne. Miss D'Armond was a feature of the revue at the Sydney Tivoli. The piece had a long run and, on the closing night, Miss D'Armond was showered with flowers. "We want Isabell back!" came from the gallery.

The comedienne is now doing nicely on her tour of the antipodes with Monte Woolf. She admits she loves Australia and Australians, but that the American ice cream sodas make her lonely for Broadway. Hugh McIntosh, however, declares that Miss D'Armond is such a favorite that New York won't see her for some time to come.

Miss Cecilia Wright has been the center of interest in Havana for several weeks. She has been an honor ringside guest at a number of recent pugilistic events, including the championship Willard-Johnson fight and the Lewis-Mack bout at the Havana Stadium.

Miss Wright is a ring enthusiastic and, moreover, she did what no other woman has ever done in Cuba. The charming prize "covered" the fights for the Havana *Post* and *El Mundo*. In fact, Miss Wright delighted Havana by writing her *impressions* in Spanish for *El Mundo*. Every one in Cuba was an "votes-for-women" enthusiast after reading the vivid ringside description by la *charmante cantatrix inglesa y primera estrella de los teatros de vaudeville de Keith*. And, by the way, Miss Wright picked Willard to win.

Sam Bernard will shortly be seen in vaudeville.

Eveleen Dunmore is preparing a novelty singing specialty for next season, using original "story songs," with a special stage setting for each number.

The Princess Hassan (Ola Humphry), who is said to have escaped from an Egyptian harem, and who has been recently posing for the Universal Film Company, is going into vaudeville. Neil Shipman, who wrote the scenario utilized for the princess' screen debut, will construct a vaudeville act for her two-a-day appearances.

Cecil Lean and Cleo Mayfield have just received an offer, through M. S. Bentham, from Alfred Butt. Mr. Butt wants to place Mr. Lean and Miss Mayfield in his forthcoming revue at the London Palace.

Lillian Lorraine begins an Orpheum tour at the Chicago Palace on Monday.

Emma Carus and Carl Randall are no longer appearing together in vaudeville. Mr. Randall will, it is said, go to Europe to fulfill a revue contract.

Mlle. Marguerite and Frank Gill are now dancing a return engagement at the Frontenac in Detroit, after a successful eight-week engagement in Chicago. They expect to dance in Milwaukee, after which they are likely to be seen in revue in New York.

"Dum-Dums," with Madge Vee as star, is breaking in out of town this week.

The Hungry Club celebrated Japanese night on Saturday at Reisenweber's. Among the guest artists appearing were Florence May Smith in several charming numbers from "San Toy"; Julia Hume in arias from "Madame Butterfly"; Sokichi Kusuoka and Tomijiro Asai.

"Safety First," Tommy Gray's variety revue produced by Ned Wayburn, played at Wilmington last week in its revised form and is at the Brooklyn Bushwick this week. Elizabeth Jayne and Eugene McGregor have the roles played by Elisabeth Mayne and "Skeets" Gallagher in the original road tryout of the revue.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABARBANELL, Lina: Orph., 'Frisco; Orph., Sacramento, 19, 20; Victory, Stockton, 21, 22; Yosemite, San Jose, 23, 24.
ABBOTT, Al.: Lyric, Richmond, 12-14; Colonial, Norfolk, 15-17.
ABOU, Ben, Hamad Trio: Maj., Chgo.
"ACT Beautiful": Hudson, Union Hill, N. J., 19-24.
ADELAIDE and Hughes: Orph., Kansas City, 18-24.
ADLER and Arline: Keith's, Toledo, 19-24; Hipp., Cleveland, 26-May 1.
AERIAL Buds: Maj., Milwaukee; Palace, Chgo., 18-24.
AERIAL, Charles, Trouge: Orph., B'klyn; Keith's, Wash., 26-May 1.
ALBERT and Irving: Orph., Memphis; Orph., New Orleans, 18-24.
ALDRICH, Mme.: Orph., Winnipeg.
ALEXANDER and Scott: Victoria, N.Y.C.
ALEXANDER Kids: Palace, Fort Wayne, 16-24; Columbia, Grand Rapids, 26-May 1.
ALLEN, Minnie: Alhambra, N.Y.C.
ALMAN and Stone: Colonial, Erie, Pa., 26-May 1.
ALONZO Troupe: Victoria, N.Y.C.
AMARANTHS, Four: Orph., Seattle, 18-24.
AMETA: Keith's, Wash.
ANNAPOLIS Boys, Five: Keith's, Toledo; Keith's, Columbus, 26-May 1.
ANTWERP Girls, Four: Keith's, Wash., 18-24.
ARDATH, Fred J., Co.: Orph., Frisco, 18-24.
ARMENIO, Angelo, Trio: Hipp., Cleveland; Colonial, Erie, 19-24.
ARNAUT Brothers: Poli's, Hartford; Maj., Chgo., 18-24.
ASAHI Quintette: Orph., New Orleans.
ASTAIR, Fred and Adele: Columbia, Grand Rapids.
ATTELL, Abe: Orph., Oakland, 18-24.
AUBREY and Rich: Grand, Syracuse, 19-24.
"AURORA of Light": Maryland, Balto.; Victoria, N.Y.C., 19-24.
AUSTRALIAN Woodchoppers: Keith's, Phila.; Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
AVON Comedy Four: Prospect, B'klyn; Alhambra, N.Y.C., 19-24; Orph., B'klyn, 26-May 1.
AYER, Donald, Mme.: Orph., Los Angeles, 18-24.
BAKER, Belle: Keith's, Toledo, 19-24; Grand Syracuse, 26-May 1.
BALL and West: Keith's, Toledo; Keith's, Louisville, 26-May 1.
BALL, Eleanor R.: Orph., Kansas City; Hipp., Cleveland, 18-24.
BALL, Ernest R.: Maryland, Balto.; Palace, Chgo., 18-24.
BANKOFF and Girlie: Orph., St. Paul, 18-24.
BAPTISTE and Franconi: Bijou, Savannah, 19-14; Victoria, Charleston, 15-17; Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
BARAHAN and Grohs: Orph., Los Angeles.
BARNES, Stuart: Keith's, Columbus, 19-24; Keith's, Boston, 26-May 1.
BARRAT, Arthur: Keith's, Columbus, 19-24; Keith's, Louisville, 26-May 1.
BARRY and Wolford: Keith's, Boston, 19-24.
BARRY, Mr. and Mrs. J.: Orph., Memphis; Orph., New Orleans, 18-24.
BART, Mallia, Co.: Victoria, N.Y.C.
BAYES, Nora: Maryland, Balto.; Bushwick, B'klyn, 19-24; Keith's, Phila., 26-May 1.
BEAUMONT and Arnold: Palace, N.Y.C.; Victoria, N.Y.C., 19-24.
BELL Family: Temple, Detroit; Temple, Rochester, 19-24; Keith's, Wash., 26-May 1.
BENDIX Players: Maj., Milwaukee, 18-24; Temple, Detroit, 26-May 1.
BERESFORD, Harry, Co.: Lyric, Birmingham; Orph., Memphis, 18-24.
BERGEN, Alfred: Temple, Rochester.
BERGERE, Valerie, Co.: Orph., Denver; Orph., Lincoln, 18-24.
BERRENS, The: Keith's, Toledo, 19-24; Grand, Syracuse, 26-May 1.
BERTISH: Orph., Salt Lake City, 18-24.
BICKEL and Watson: Orph., Duluth; Orph., Minneapolis, 18-24.
BIG City Four: Orph., Salt Lake City, 18-24.
BOGANNY'S, Jos. Troupe: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17; Keith's, Columbus, 19-24; Keith's, Toledo, 26-May 1.
BOGARD and Nichol: Orph., Jacksonville, 19-24.
BOND and Casson: Maj., Chgo.
BONITA: Orph., Los Angeles.
BONITA and Lew Hearn: Yosemite, San Jose, 16, 17; Orph., Los Angeles, 18-24.
BOWEN, Eugene, Co.: Orph., St. Paul, 18-24.
BOWERS, Fred, Co.: Columbia, St. Louis.
BOWERS, Walter and Crocker: Orph., 'Frisco, 18-24.
BRACKS, Seven: Temple, Detroit; Temple, Rochester, 19-24.
BREEN, Harry: Colonial, N.Y.C., 26-May 1.
BRENNER and Wheeler: Palace, Chgo.; Maj., Milwaukee, 18-24.
BRICE, Fannie: Maj., Chgo.; Columbia, St. Louis, 18-24.
"BRIDE Shop": Orph., 'Frisco, 11-23.
BRITT, James: Victoria, N.Y.
BROOKBANK, Harrison, Co.: Shea's, Buffalo; Shea's, Toronto, 19-24.
BRONSON and Baldwin: Orph., Colorado Springs; Orph., Des Moines, 18-24.
BROOKS, Alan, Co.: Orph., Frisco, 18-24.
BROOKS, Harry, Co.: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.
BROWN and Newman: Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17; Orph., Los Angeles, 18-24.
BROWN, Fletcher: Orph., Sioux City; Orph., St. Paul, 18-24.
BROWN, George N., Co.: Palace, Fort Wayne.
BRUCH, Frits and Lucy: Orph., Omaha, 18-24.
BRUNNELL Sisters and Stephens: Columbia, St. Louis; Orph., Memphis, 18-24.
BURKE, John and Mac: Shea's, Buffalo; Shea's, Toronto, 19-24; Orph., Montreal, 26-May 1.
BURNHAM and Dudley: Lyric, Birmingham, 19-24.
BURNHAM and Irwin: Forsythe, Atlanta, 26-May 1.
BURNS and Lynn: Alhambra, N.Y.C.
BURNS and Hope: Shea's, Toronto; Keith's, Columbus, 19-24; Hipp., Cleveland, 26-May 1.
BURT, Harriett: Bushwick, B'klyn; Orph., B'klyn, 19-24; Keith's, Wash., 26-May 1.
BURTON and Shea: Orph., B'klyn.
BYAL and Early: Royal, N.Y.C., 19-24; Bushwick, B'klyn, 26-May 1.
BYRONS, Musical: Orph., Duluth; Orph., Winnipeg, 18-24.
CALVERT, Catherine, Co.: Maryland, Balto., 19-24.
CAMPBELL, Misses: Keith's, Wash.; Keith's, Phila., 26-May 1.
CARDO and Noll: Grand, Syracuse; Maryland, Balto., 19-24; Lyric, Richmond, 26-28; Colonial, Norfolk, 29-May 1.
CARLETONS, Two: Orph., Seattle; Orph., Portland, 18-24.
CARR, Eddie, Co.: Bushwick, B'klyn.
CARTER and Waters: Forsythe, Atlanta, 26-May 1.
CARTER, Mrs. Leslie: Keith's, Wash.; Grand, Pittsburgh, 19-24; Hipp., Cleveland, 26-May 1.
CARTMEL and Harris: Palace, Fort Wayne, 19-24.
CARUS, Emma: Orph., Seattle; Orph., Portland, 18-24.
CERVO: Orph., Lincoln, 18-24.
CHALLON, Jean: Keith's, Cinti.; Keith's, Columbus, 26-May 1.
CLARK and Verdi: Shea's, Toronto; Keith's, Phila., 19-24; Keith's, Phila., 26-May 1.
CLAUDIUS and Scarlet: Poli's, Scranton; Temple, Detroit, 19-24; Temple, Rochester, 26-May 1.
CLAYTON, Bessie: Shea's, Toronto; Victoria, N.Y.C., 19-24; Colonial, N.Y.C., 26-May 1.
CLAYTON, White, Co.: Orph., Duluth, 18-24.
CLIFF, Laddie: Columbia, Grand Rapids; Palace, Fort Wayne, 19-24.
CLINE, Maggie: Keith's, Boston, 19-24.
COAKLEY, Harvey and Dunlevy: Temple, Detroit; Temple, Rochester, 19-24.
COLE and Denahy: Keith's, Indianapolis; Grand, Pittsburgh, 19-24.
COLLINS and Hart: Keith's, Indianapolis; Keith's, Louisville, 19-24.
COLLINS, Jose: Maj., Chgo., 18-24.
COLLINS, Lottie: Grand, Pittsburgh.
COLLINS, Milt: Orph., Omaha, 18-24.
COLONIAL Belles: Orph., 'Frisco; Orph., Oakland, 18-24.
COLONIAL Days: Orph., B'klyn.
COMEDY Cycling Troupe: Orph., B'klyn.
CONNELLI, Regina, Co.: Victoria, N.Y.C.; Keith's, Phila., 19-24; Temple, Rochester, 26-May 1.
CONNELLY, Jane, Co.: Columbia, St. Louis, 18-24.
COOK, Joe: Temple, Detroit, 19-24; Temple, Rochester, 26-May 1.
COOPER, Harry: Orph., Seattle; Orph., Portland, 18-24.
COOPER, Jos and Lew: Victoria, N.Y.C.
COOPER and Smith: Temple, Rochester, 26-May 1.
CORBETT, Shepard and Donovan: Prospect, B'klyn, 19-24.
COURTNEY Sisters: Keith's, Boston, 19-24.
COWBOY Minstrels: Palace, Chgo.; Columbia, St. Louis, 18-24.
CRANE, Mr. and Mrs. Douglas: Palace, Chgo., 18-24.
CREIGHTON Brothers and Belmont: Orph., Lincoln; Orph., Sioux City, 18-24.
CRESSY and Dayne: Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17; Orph., Los Angeles, 18-24.
CROMWELLS, The: Orph., Denver, 18-24.
CRONIN, Morris: Shea's, Toronto.
CROSSMAN, Henrietta, Co.: Temple, Rochester; Columbia, Grand Rapids, 19-24.
CROSS, Wellington, and Lois Josephine: Maj., Chgo.; Maj., Milwaukee, 18-24.
CRUMIT, Frank: Royal, N.Y.C., 26-May 1.
CURTIS, Julia: Orph., Duluth; Orph., Duluth, 18-24.
CUTLER, Harry: Royal, N.Y.C.
DAILY, Robert, Co.: Grand, Pittsburgh.
DAMEREL, George, Co.: Orph., Oakland, 18-24.
D'AMORE and Douglas: Orph., B'klyn; Bushwick, B'klyn, 19-24; Royal, N.Y.C., 26-May 1.
DANUBES, Four: Orph., Minneapolis.
DARROWS: Prospect, B'klyn, 19-24.
DAVIES Family: Orph., Minneapolis; Orph., St. Paul, 18-24.
DAVIES, Reine: Maj., Chgo.
DE CORDOVA, Leander, Co.: Keith's, Columbus.
DE HAVEN, Mr. and Mrs. G.: Orph., St. Paul; Orph., Winnipeg, 18-24.
DE MAR, Grace: Alhambra, N.Y.C., 26-May 1.
DE MARIS, Henrietta: Palace, Chgo., 18-24.
DEVEAUX, Jack, Co.: Temple, Detroit; Temple, Rochester, 19-24; Maryland, Balto., 26-May 1.
DEVOY, Emmett, Co.: Keith's, Cinti.; Keith's, Louisville, 19-24.
DIAMOND and Brennan: Grand, Pittsburgh.
DIAMOND and Grant: Dominion, Ottawa, 19-24; Orph., Montreal, 26-May 1.
DINEHART, Alias, Co.: Shea's, Toronto, 26-May 1.
DOCKSTADER, Lew: Orph., Seattle, 18-24.
DOOLEY and Sayers: Orph., Salt Lake City; Orph., Denver, 18-24.
DOOLEY and Rasel: Lyric, Birmingham; Forsythe, Atlanta, 19-24.
DOOLEY, Jed and Ethel: Orph., B'klyn, 19-24.
DOOLEY, Ray, Trio: Keith's, Boston; Prospect, B'klyn, 19-24; Shea's, Buffalo, 26-May 1.
DOYLE and Dixon: Hipp., Cleveland, 19-24; Maryland, Balto., 26-May 1.
DU CALION: Keith's, Phila., 19-24; Royal, N.Y.C., 26-May 1.
DUFFY and Lorenz: Palace, N.Y.C.; Alhambra, N.Y.C., 19-24; Prospect, B'klyn, 26-May 1.
DUNBAR'S, Ralph, Bell Ringers: Victoria, N.Y.C.; Colonial, Erie, 26-May 1.
DUNEDIN, Queenie: Alhambra, N.Y.C.; Royal, N.Y.C., 19-24; Bushwick, B'klyn, 26-May 1.
EADIE and Ramsden: Palace, Chgo.
"EDDIE of the World": Orph., Salt Lake City; Orph., Denver, 18-24.
EMPIRE Comedy Four: Keith's, Indianapolis; Keith's, Cinti., 19-24.
ENGLISH, Dainty, Trio: Orph., Orph., New Orleans, 18-24.
ENIGMARELLE and Princess Wah-Let-Ka: Corry, Pa., 12-14; Oil City, 19-21.
ERFORD'S Sensation: Keith's, Cinti., 19-24.
ERNIE and Ernie: Orph., New Orleans.
ERROL, Bert: Dominion, Ottawa; Orph., Montreal, 19-24; Keith's, Phila., 26-May 1.
EXPOSITION Four: Victoria, N.Y.C., 26-May 1.
FALL of Antwerp: Poli's, Scranton, 19-24.
FARBER Girls: Keith's, Indianapolis.
FARRELL, Edward, Co.: Columbia, Grand Rapids, 19-21.
FASHION Show: Palace, N.Y.C.; Springfield, 26-May 1.
FAYE, Elsie, Co.: Hipp., Cleveland; Keith's, Columbus, 19-24.
FELIX, George and Barry Girls: Orph., Jacksonville; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
FERN, Harry, Co.: Colonial, N.Y.C.; Keith's, Phila., 26-May 1.
FIELDS, W. C.: Orph., St. Paul, 11-24.
FISHER and Green: Orph., Des Moines; Orph., Des Moines, 18-24.
FITZGIBBON, Bert: Forsythe, Atlanta; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Orph., Jacksonville, 26-May 1.
FITZGIBBONS, Marie: Orph., Omaha; Orph., Kansas City, 18-24.
FLANAGAN and Edwards: Victoria, N.Y.C.
FLORIGNY, Renee, Co.: Orph., Des Moines; Orph., Omaha, 18-24.
FOGARTY, Frank: Orph., Montreal; Alhambra, N.Y.C., 19-24; Victoria, N.Y.C., 26-May 1.
FORD, Bertie: Orph., Harrisburg.

MORAN and WISER

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BELLE BAKER

Favorite Singing and Dialect Comedienne

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You may have seen Niagara Falls, the Falls of Minnehaha and probably Glens Falls
But have you seen the

WILLIAM J. DOOLEY FALLS?

If not, see Dooley do them in "THE LAWN PARTY."
This week, Royal Theatre, New York.

Direction H. BART McHUGH. P. S. Everybody this week is talking about Dooley—the funny sheriff in "The Lawn Party."

FOY, Eddie: Atlantic City; Dominion, Ottawa, 19-24; Shea's, Buffalo, 26-May 1.
FRANCOIS, Marcel, and Partner: Majestic, Milwaukee, 18-24.
FRANKLIN, Irene: Keith's, Indianapolis, 26-May 1.
FRENCH Twins, Three: Victoria, N.Y.C.
FRIDKOWSKY Troupe: Marrland, Balto., 26-May 1.
FRIGANZA, Trixie: Keith's, Louisville; Grand, Syracuse, 19-24; Keith's, Boston, 26-May 1.

GABRIEL, Master, and Co.: Dominion, Ottawa, 26-May 1.
GALLON: Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17.
GALLOWAY, Louise, Co.: Orph., Winnipeg.
GARDINER Trio: Keith's, Columbus; Keith's, Louisville, 26-May 1.
GASCOIGNE, Cleo: Keith's, Indianapolis; Keith's, Louisville, 19-24; Hipp., Cleveland, 26-May 1.
GEARY, Arthur: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
GEORGE, Edwin: Keith's, Boston.
GERMAINE Trio: Keith's, Boston.
"GIRL from Milwaukee": Orph., Lincoln; Orph., Des Moines, 18-24.
GLASS, Bonnie, Co.: Alhambra, N.Y.C., 26-May 1.
GLEASONS and Houlihan: Orph., Montreal; Shea's, Buffalo, 19-24; Shea's, Toronto, 26-May 1.
GOLDBERG, R. L.: Victoria, N.Y.C., 19-24.
GORDON, John B., Co.: Keith's, Louisville; Keith's, Indianapolis, 19-24; Maryland, Balto., 26-May 1.
GORDON, Kitty: Orph., Kansas City, 18-24.
GRANT and Greenwood: Orph., Salt Lake City; Orph., Denver, 18-24.
GRAPEWIN, Charles, Co.: Orph., Des Moines; Orph., St. Paul, 18-24.
"GREEN Beetle, The": Orph., Oakland; Orph., Los Angeles, 18-24.
GREGG, Ethel: Lyric, Birmingham; Forsythe, Atlanta, 19-24; Victoria, N.Y.C., 26-May 1.
GYGI, Otto: Alhambra, N.Y.C., 26-May 1.

HABER, Eleanor, Co.: Orph., Memphis; Orph., New Orleans, 18-24.
HAL and Francis: Orph., Memphis, 18-24.
HALL and Paterson: Colonial, N.Y.C.; Alhambra, N.Y.C., 26-May 1.
HALL, Billy S., Co.: Victoria, N.Y.C.
HALLEN and Hunter: Keith's, Cincinnati, 26-May 1.
HALPERIN, Nan: Maj., Milwaukee.
HARRIS and Manyon: Orph., Duluth; Orph., Winnipeg, 18-24.
HARROLD, Orville: Bushwick, B'klyn; Shea's, Buffalo, 19-24; Shea's, Toronto, 26-May 1.
HARTMAN and Verady: Keith's, Louisville.
HAVEMAN'S Animals: Orph., Omaha; Orph., St. Paul, 18-24.
HAVILAND and Thornton: 18-24.
HAWKINS, Lew: Orph., 'Frisco; Orph., Oakland, 18-24.
HAWTHORNE and Inglis: Palace, Fort Wayne; Palace, Chgo., 19-24.
HAYES, Brent: Orph., Omaha; Orph., Sioux City, 19-24.
HAYWARD, Stafford Co.: Orph., Montreal.
HEATHER, Josie, and Henry Marshall: Royal, N.Y.C.; Bushwick, B'klyn, 19-24.
HELEN, Gaby: Keith's, Wash.; Grand, Pittsburgh, 19-24.
HENRY, Ruth and Kitty: Lyric, Richmond, 19-21; Colonial, Norfolk, 22-24.
HENRYS, Flying: Orph., Harrisburg, 19-24.
HENSHAW and Avery: Maj., Milwaukee, 18-24.
HERAS and Preston: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
HERBERT, Hugh, Co.: Orph., Lincoln; Orph., Sioux City, 18-24.
HERFORD, Beatrice: Palace, N.Y.C.; Maryland, Balto., 19-24; Keith's, Phila., 26-May 1.
HERMAN, Adelaide: Keith's, Boston, 19-24.
HERMAN, Al.: Shea's, Toronto; Colonial, Erie, 19-24; Grand, Syracuse, 26-May 1.
HICKEY Brothers: Maryland, Balto.
HIGGINS, John: Orph., Oakland; Orph., Sacramento, 19, 20; Victory, Stockton, 21, 22; Yosemite, San Jose, 23, 24.
HINES and Fox: Colonial, Norfolk; Alhambra, N.Y.C., 19-24; Orph., B'klyn, 26-May 1.
HODGE, Robert H., Co.: Colonial, Norfolk, 13-14; Lyric, Richmond, 15-17.
HOEY and Lee: Orph., Omaha; Orph., St. Paul, 18-24.
HOFFMANN, Gertrude: Royal, N.Y.C.; Alhambra, N.Y.C., 19-24; Orph., B'klyn, 26-May 1.
HOPKINS Sisters: Orph., Winnipeg.
HORELIK Troupe: Orph., Lincoln; Orph., Omaha, 18-24.
HOUDINI, Harry: Keith's, Columbus; Forsythe, Atlanta, 19-24.
HOWARD and McCane: Orph., Los Angeles.
HOWARD, Charles, Co.: Keith's, Indianapolis; Keith's, Cincinnati, 19-24; Columbia, Grand Rapids, 26-May 1.
HOWARD'S Ponies: Prospect, B'klyn; Alhambra, N.Y.C., 26-May 1.
HUGHES, Mrs. Gene, Co.: Columbia, Grand Rapids; Hipp., Cleveland, 19-24.
HUNTING and Francis: Temple, Detroit; Dominion, Ottawa, 26-May 1.
HUQGEY, James, and Jack Boyle: Orph., Denver; Orph., Colorado Springs, 18-24.
HUSTON, Arthur: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.
HYAMS and McIntyre: Orph., Oakland; Orph., Sacramento, 19, 20; Victory, Stockton, 21, 22; Yosemite, San Jose, 23, 24.
HYMACK: Palace, Chgo.; Columbia, St. Louis, 18-24.
HYMER, John, Co.: Bijou, Savannah, 19-21; Forsythe, Atlanta, 19-24; Orph., Jacksonville, 26-May 1.
IDEAL: Orph., Winnipeg.
IRWIN, Flo, Co.: Grand, Pittsburgh; Temple, Detroit, 19-24.
ISMED: Palace, Fort Wayne, 19-24.
JACKSON and May: Grand, Syracuse, 19-24.
JEFFERSON, Joseph: Bushwick, B'klyn; Orph., B'klyn, 19-24; Royal, N.Y.C., 26-May 1.
JEWELL'S Manikins: Victoria, Charleston, 19-21; Bijou, Savannah, 22-24; Orph., Jacksonville, 26-May 1.
JOHNSTON, Chester, Co.: Keith's, Cincinnati; Keith's, Indianapolis, 19-24.
JOMELLI, Mme.: Orph., Sioux City; Orph., Sioux City, 18-24.
JORDAN Girls: Orph., Des Moines, 18-24.
JORDAN, Carl: Keith's, Boston, 19-24.
KAJIYAMA Bushwick, B'klyn; Keith's, Boston, 19-24; Keith's, Phila., 26-May 1.
KALICH, Bertha: Madame: Orph., B'klyn; Alhambra, N.Y.C., 26-May 1.
KAUFMAN Brothers: Hipp., Cleveland.
KAUFMAN, Vernie: Dominion, Ottawa, Can., 19-24; Orph., Montreal, 26-May 1.
KEANE and Winslow: Keith's, Wash., 19-24; Grand, Pittsburgh, 26-May 1.
KELLEY, Herbert, and Rita Shannon: Orph., B'klyn; Maj., Chgo., 19-24.
KENNEDY, Jack, Co.: Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17; Orph., Salt Lake City, 18-24.
KENO and Green: Colonial, N.Y.C.
KERVILLE Family: Orph., 'Frisco; Orph., Oakland, 18-24.
KING Brothers: Orph., Montreal, 19-24; Dominion, Ottawa, 26-May 1.
KIRK and Fogarty: Poli's, Scranton.
KOLB and Harland: Palace, Chgo.; Columbia, Grand Rapids, 19-24.
KRAMER and Morton: Keith's, Phila.; Keith's, Boston, 19-24; Prospect, B'klyn, 26-May 1.
KREMKA Brothers: Orph., Omaha; Orph., Des Moines, 18-24.
KREMOLINA and Darras Brothers: Orph., Los Angeles.
KRONOLD, Hans: Keith's, Indianapolis; Grand, Pittsburgh, 19-24; Keith's, Cincinnati, 26-May 1.
KUMLER, Tom: Orph., Minneapolis, 18-24.
KUTNER'S Roosters: Orph., B'klyn, 26-May 1.

LA CORIA and Dunn: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.
LA FRANCE and Bruce: Maj., Milwaukee.
LAI Mon Kim: Keith's, Louisville; Keith's, Cincinnati, 19-24; Grand, Pittsburgh, 26-May 1.
LAIRD and Thompson: Colonial, Norfolk, 13-14; Lyric, Richmond, 15-17.
LANGTON, Lucer and Co.: Keith's, Indianapolis.
LANE and O'Donnell: Temple, Detroit, 26-May 1.
LANGDONS, The: Orph., Montreal, 19-24.
LA ROCCA, Rosy: Bushwick, B'klyn.
LA RUE, Grace: Shea's, Buffalo; Shea's, Toronto, 19-24.
LAUBE, Max: Victory, Stockton, 14, 15; Yosemite, San Jose, 16, 17.
LA VARS, Dancing: Keith's, Phila.; Alhambra, N.Y.C., 19-24.
"LAWN Party": Royal, N.Y.C.
LAWRENCE and Hurlfalls: Columbia, Grand Rapids.
LEACH-Wallen Trio: Temple, Rochester; Grand, Syracuse, 19-24; Hipp., Cleveland, 26-May 1.
LEE and Cranston: Orph., Seattle; Orph., Portland, 18-24.
LEE GROHS: Dominion, Ottawa, 19-24; Prospect, B'klyn, 26-May 1.
LE HOEN and Dupreece: Maj., Milwaukee; Maj., Chgo., 18-24.
LEIGHTONS, Three: Orph., Memphis, 18-24.
LEWIS, Tom, Co.: Orph., Seattle, 18-24.
LIGHTNER and Jordan: Prospect, B'klyn; Keith's, Wash., 19-24.
LIND: Orph., Jacksonville; Bijou, Savannah, 19-21; Victoria, Charleston, 22-24; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.
LINTON and Lawrence: Keith's, Columbus; Maj., Chgo., 18-24.
LLOYD and Britt: Palace, Fort Wayne, 19-24.
LLOYD, Alice: Palace, Chgo.; Columbia, St. Louis, 18-24.
LLOYD, Rosie: Forsythe, Atlanta; Lyric, Birmingham, 19-24; Maryland, Balto., 26-May 1.
LOCKETT and Waldron: Victoria, N.Y.C., 19-24.
LOHSE and Sterling: Palace, Chgo.; Columbia, St. Louis, 18-24.
LONDON, Lotis: Orph., Kansas City; Orph., Des Moines, 18-24.
LONG, Gertrude: Orph., Seattle, 18-24.
LORING Sisters: Victoria, N.Y.C.
LORRAINE and Burke: Maryland, Balto.; Bushwick, B'klyn, 26-May 1.
LORRAINE and Dudley: Forsythe, Atlanta; Lyric, Birmingham, 19-24; Victoria, Charleston, 26-28; Bijou, Savannah, 29-May 1.
LORRAINE, Lillian: Victoria, N.Y.C.; Palace, Chgo., 19-24.
LOUGHLIN'S Dogs: Orph., Denver; Orph., Lincoln, 18-24.
LOWTHER, Brabazon: Orph., 'Frisco; Orph., Oakland, 18-24.
LOYAL, Sylvia, and Partner: Victoria, N.Y.C., 19-24.
LOYAL'S Animals: Orph., Des Moines; Orph., Omaha, 18-24.
LUCILLE and Lucas: Orph., 'Frisco; Orph., Oakland, 18-24.
LUCILLE, Milo, and Cookie: Keith's, Phila.; Bushwick, B'klyn, 19-24.
LUNETTE Sisters: Dominion, Ottawa, Can.
LYONS and Yosco: Keith's, Louisville; Grand, Syracuse, 19-24; Keith's, Toledo, 26-May 1.
LYTTON, Le Roy, Co.: Prospect, B'klyn; Bushwick, B'klyn, 19-24; Keith's, Boston, 26-May 1.

MA BELLE and Ballet: Orph., Salt Lake City, 18-24.
MacCURDY, James, Co.: Scenic, Fawtucket, R. I., 19-14; Savoy, Fall River, Mass., 15-17; Music Hall, Lewiston, Me., 19-21; Bijou, Bangor, 22-24.
MACK and Orth: Orph., B'klyn.
MACK and Walker: Orph., Harrisburg; Grand, Syracuse, 19-24.
MACK, Charles, Co.: Temple, Rochester.
MACK, Willard: Palace, N.Y.C.
MADDEN and Fitzpatrick: Hipp., Cleveland; Keith's, Indianapolis, 26-May 1.
MALLIE and Bart: Victoria, N.Y.C.
MANCHURIANS, The: Orph., Seattle; Orph., Portland, 18-24.
MANN, Sam, Co.: Orph., B'klyn; Keith's, Wash., 19-24.
MARIE, Dainty: Orph., Montreal; Keith's, Phila., 19-24; Victoria, N.Y.C., 26-May 1.
MARLO and Duffy: Temple, Rochester; Shea's, Buffalo, 26-May 1.

JAMES ELEANOR
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"BETWEEN DECKS"
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The Composer Is Appearing with Success in the Varieties.

VAUDEVILLE GOSSIP

George McKay has been cleaning up on the Orpheum Circuit and I would not be surprised to see him back in the "Follies" this Summer, although Keith vaudeville is insisting upon his appearance in the metropolitan houses. George's sandy comeliness will adorn Broadway in a few days now.

Rita Gould has made a shining success for herself at the Winter Garden in "Maid in America." She took Nora Bayes's role at a moment's notice and as Cleopatra is superb. Miss Bayes's return to vaudeville was a triumph, for the Palace held her over two weeks and her singing never failed to receive an ovation. Seldom did she quit the stage without singing at least ten songs.

Hattie Williams comes to the Palace within the next few weeks in her Robert B. Smith skit, "The Rehearsal." An early booking is now pending.

Sophie Tucker has started West to complete her Loew tour. She opens at Sacramento on April 19 and plays eastward.

A new tango dancer, said to be unusually pretty and having the unique name of Destrees, is to be seen soon in vaudeville under M. S. Bentham's direction. Destrees danced abroad with a partner named Layanta and is a discovery of Alfred Butt.

Taylor Granville and Laura Pierpont tried out Mr. Granville's "The Yellow Streak" at Wilmington recently.

Margaret Greene, leading woman with Willard Mack in "Blind Men's Bluff" at the Palace this week, is a Washington Irving High School girl, and has been on the stage but three years. Miss Greene, by the way, originated the annual "Appreciation Day" at Washington Irving High School. On this occasion, studies are suspended and each student invites one of her old teachers to an informal party, in which the entire school participates. Miss Greene first appeared with William Gillette in repertoire, as lead for William Courtenay in "Ready Money," opposite George M. Cohan in "Broadway Jones," in "Seven Keys to Baldpate," and in "Tipping the Winner."

George Nash tried out his new vehicle, "The Stray Kid," by Edwin Milton Royle, at the Palace at a recent Sunday performance. Report seems to be favorable and Alf T. Wilton is arranging a routing.

T. Roy Barnes and Bessie Crawford played both the Palace and Brooklyn Orpheum last week.

Laura Guerite reached Broadway on Wednesday.

Junie McCree is busy these days. He has just furnished Joe Jenny with "Trailing a Smuggler," Mildred Grover with "Mrs. Raffles," Al. H. Wilson with "The Delicatessen Magnate," Sallie Stembler with "The Histrionic Scrub Woman," and Lew Wells with "The Musical Hobo," besides new material for Henshaw and Avery.

Radjah will be a feature of "Willie Hammerstein week" at the Victoria, opening April 26.

Le Grohs are preparing a new variety turn.

"The Red Fox Trot" will go on tour, but Agnes Scott will not be seen in the skit. Miss Scott plans to appear in the varieties with Henry Keane.

CURRENT BILLS

Victoria. — Regina Connelli and company, Bobby North, Harry and Eva Puck, Ralph Dunbar's Bell Ringers, Jimmy Britt, Roches's Monkey Music Hall, Alexander and Scott, Eduardo and Elisa Cansino, Alonzo Troupe, Myrl and Delmar, Loring Sisters, Mallia Bart and company, Joe and Lew Cooper, Sterling Four, Three French Twins.

Palace.—Fashion Shop of 1915, Mercedes and Mlle. Stantone, Willard Mack and company, Beatrice Herford, Billy V. Van and the Beaumont Sisters, Primrose Four, Duffey and Lorenze, Maxine Brothers and Bobby.

Colonial.—Carolina White, Swor and Mack, Claude and Fannie Usher, Lady Ben Mc, Joe Kene and Rosie Green, "Six Water Lillies," Harry Fern and company, "The Radium Spectre," Herman Timburg.

Royal.—Gertrude Hoffmann and Revue, "The Lewis Party," Harry Lester Mason, Julia Curtis and company, Miller and Miles, Harry Cutler, Bert Wheeler and company.

Alhambra. — Nazimova and company, Eddie Cantor and Al. Lee, "The Volunteers," J. C. Nugent and company, Cecile Weton and Louise Leon, Five Statues, Burns and Lynn, Queenie Dunedin.

Prospect. — Valeska Suratt and company, Lightner and Jordan, Howard's Novelty, Le Roy, Lytton and company, Low and Mollie Hunting, Martin Van Bergen, Tuttle's Parrots, Musical Hunters.

Orpheum.—Madame Bertha Kalich and company, Sam Mann and company, Claire Rochester, "Colonial Days," Mack and Orth, Mullen and Coogan, Charlie Ahearn's Cycling Troupe, Burton and Shea, D'Amore and Douziss.

Bushwick.—Orville Harrold, Joseph Jefferson and company, "Safety First," Comfort and King, Harriet Burt, Eddie Carr and company, Roeder's Invention, Roxy La Rocca, Merlo's Cockatoos.

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MARX Brothers Co.: Keith's, Phila.; Maryland, Balto., 19-24; Grand, Pittsburgh, 26-May 1.

MARY'S Mme., Circus: Lyric, Birmingham.

MASON and Keeler: Orph., Portland; Orph., Oakland, 19-24.

MASON, Harry L.: Royal, N.Y.C.

MASON, Wilbur and Jordan: Orph., Duluth, 19-24.

MATTHEWS and Shayne Co.: Palace, Fort Wayne, 19-24.

MAXINE Brothers and Bobby: Palace, N.Y.C.; Garrick, Wilmington, 19-24.

MAYO and Tully: Colonial, Erie, 19-24.

McCLOUD and Carr: Hudson, Union Hill, N. J., 26-May 1.

McCORMICK and Wallace: Victoria, Charleston, 19-14; Bijou, Savannah, 16-17; Forsythe, Atlanta, 19-24; Orph., Jacksonville, 26-May 1.

McDERMOTT, Billy: Columbia, Grand Rapids; Palace, Fort Wayne, 19-24.

McDEVITT, Kelly and Lucy: Shea's, Toronto; Keith's, Toledo, 26-May 1.

McDONOUGH, Ethel: Orph., Montreal, 19-24; Dominion, Ottawa, 26-May 1.

McFARLAND and Sister: Orph., Minneapolis.

McFADDEN, Alexander: Orph., Lincoln.

McGREEVEY, Mr. and Mrs.: Palace, Chas.; Columbia, Grand Rapids, 19-24.

McMAHON and Chappelle: Victoria, N.Y.C., 26-May 1.

MEEHAN'S Dogs: Hipp., Cleveland, 19-24; Keith's, Toledo, 26-May 1.

MELVILLE and Higgins: Orph., Denver, 19-24.

MERCEDES: Palace, N.Y.C.

MERLE'S Cockatoos: Bushwick, B'klyn.

METZETTI'S Troupe: Keith's, Phila., 19-24.

MEYAKO Trio: Temple, Detroit; Temple, Rochester, 19-24; Colonial, Erie, Pa., 26-May 1.

MIGNON: Maryland, Balto.; Bushwick, B'klyn, 26-May 1.

MILLER and Lyle: Royal, N.Y.C.; Bushwick, B'klyn, 19-24; Alhambra, N.Y.C., 26-May 1.

MILLER and Vincent: Victoria, N.Y.C., 19-24.

MILLIA and Bart: Victoria, N.Y.C., 19-24.

MONARCH Comedy Four: Orph., Jacksonville, 19-24; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.

MONTGOMERY and Moore: Columbia, St. Louis; Orph., Memphis, 19-24.

MONTGOMERY, Marshall: Maj., Milwaukee.

MOORE and Jenkins: Orph., Salt Lake City; Orph., Denver, 19-24.

MOORE and Young: Orph., Harrisburg; Orph., Montreal, 26-May 1.

MORAN and Weiser: Keith's, Wash., 19-24; Victoria, N.Y., 26-May 1.

MORAN, Hazel: Colonial, Erie.

MORRIS and Park: Lyric, Hamilton; Dominion, Ottawa, Can., 19-24.

MORRIS, Elida: Shea's, Buffalo, 19-24; Shea's, Toronto, 26-May 1.

MORRISSEY and Hackett: Maryland, Balto.; Orph., B'klyn, 26-May 1.

MORTON and Moore: Orph., Frisco, 19-24.

MORTON, Clara: Shea's, Buffalo, 26-May 1.

MULLANE, Frank: Orph., Jacksonville; Keith's, Columbus, 26-May 1.

MULLEN and Coogan: Hudson, Union Hill, N. J.; Orph., B'klyn, 19-24.

MULLER and Stanley: Victoria, N.Y.C., 19-24.

MURRAY, Elizabeth: Orph., St. Paul; Orph., Minneapolis, 19-24.

MUSICAL Hunters: Prospect, B'klyn.

MYRL and Delmar: Victoria, N.Y.C.

NAP, Little: Orph., St. Paul; Orph., Winnipeg, 19-24.

NARDINE, Grasia: Maryland, Balto., 19-24.

NASH, Julia, Co.: Royal, N.Y.C.

NAZARRO, Nat, Troupe: Temple, Detroit, 19-24; Temple, Rochester, 26-May 1.

NAZIMOVA, Mme., Co.: Alhambra, N.Y.C.; Prospect, B'klyn, 19-24.

NELSON and Nelson: Orph., Jacksonville, 19-24; Forsythe, Atlanta, 26-May 1.

NESBIT, Evelyn, Co.: Grand, Pittsburgh; Keith's, Indianapolis, 19-24; Keith's, Cincinnati, 26-May 1.

NEWHOFF and Phelps: Orph., Omaha, 19-24.

NONETTE: Keith's, Phila., 26-May 1.

NORCROSS and Holdsworth: Orph., Denver; Orph., Colorado Springs, 19-24.

NORDSTROM, Francis, Co.: Orph., Duluth; Orph., Winnipeg, 19-24.

NORDSTROM, Marie: Orph., Minneapolis; Orph., Duluth, 19-24.

NORTH, Bobby: Victoria, N.Y.C.

NORTH, Frank, Co.: Keith's, Columbus; Hipp., Cleveland, 19-24; Keith's, Indianapolis, 26-May 1.

NOSSEN, Five Musical: Orph., Salt Lake City, 19-24.

NUGENT, J. C., Co.: Alhambra, N.Y.C.; Royal, N.Y.C., 19-24.

OLFORD Trio: Keith's, Columbus.

PAGE, Hack and Mack: Keith's, Toledo; Keith's, Indianapolis, 26-May 1.

PALMER, Gaston: Maryland, Balto.

PANA, Zinka: Bijou, Savannah, 19-21; Victoria, Charleston, 22-24.

PANTZER Duo: Orph., Des Moines; Orph., Sioux City, 19-24.

PARILO and Frabito: Orph., Oakland; Orph., Sacramento, 19, 20; Victory, Stockton, 21, 22; Yosemite, San Jose, 23, 24.

PATTERSON, Burdella: Orph., Kansas City, 19-24.

PIPIFAX and Panlo: Keith's, Wash.; Orph., B'klyn, 19-24.

POLLOCK, Milton, Co.: Lyric, Richmond, 26-May 1.

PRELLE'S Dogs: Orph., Salt Lake City, 19-24.

PRIMROSE Four: Palace, N.Y.C.

PRINCE, Daring: Hudson, Union Hill, N. J.

PRUITT, Bill: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24; Bijou, Savannah, 26-28; Victoria, Charleston, 29-May 1.

PUCK, Harry and Eva: Victoria, N.Y.C.; Grand, Pittsburgh, 19-24; Keith's, Wash., 26-May 1.

QUIROGA: Orph., Montreal; Keith's, Boston, 19-24.

"RADIUM Spectre": Colonial, N.Y.C.

RADJAH: Keith's, Boston; Victoria, N.Y.C., 26-May 1.

RAYMOND and Caverly: Shea's, Buffalo; Shea's, Toronto, 19-24.

RAYNO'S Dogs: Columbia, St. Louis; Orph., Memphis, 19-24.

RED Cross Mary: Victoria, N.Y.C., 19-24.

REDHEADS, The: Orph., Kansas City; Temple, Detroit, 19-24; Temple, Rochester, 26-May 1.

RIALTO, The: Temple, Detroit; Temple, Rochester, 19-24.

RIGGS and Witchie: Colonial, Erie; Colonial, Erie, 19-24; Keith's, Cleveland, 26-May 1.

RIGOLETTO Brothers: Orph., Denver; Orph., Lincoln, 19-24.

RING, Blanche: Orph., Los Angeles, 11-24.

RIVERS, Shrill and Harrison: Orph., Duluth.

ROBBETA and Verera: Hipp., Cleveland, 19-24.

"ROBINS": Temple, Detroit; Shea's, Buffalo, 19-24; Grand, Syracuse, 26-May 1.

ROCHESTER, Claire: Orph., B'klyn; Colonial, N.Y.C., 19-24; Keith's, Wash., 26-May 1.

ROCHES, Monks: Victoria, N.Y.C.; Orph., B'klyn, 19-24; Lyric, Richmond, 26-28; Colonial, Norfolk, 29-May 1.

RODERES, Four: Bushwick, B'klyn.

ROGERS, Will: Keith's, Wash.; Maryland, Balto., 19-24; Victoria, N.Y.C., 26-May 1.

ROMANOS, Four: Orph., Duluth.

ROMANS, Seven: Keith's, Cincinnati; Keith's, Louisville, 19-24.

ROONEY and Bent: Keith's, Wash.

ROSENER, George M.: Orph., Portland; Orph., Frisco, 19-24.

ROSINE, Carl, Co.: Dominion, Ottawa, 26-May 1.

ROVER, Al., and Sister: Orph., Portland; Orph., Frisco, 19-24.

ROYE, Ruth: Orph., Montreal; Dominion, Ottawa, 19-24; Hudson, Union Hill, N. J., 26-May 1.

RUDOLPH, Henry G.: Hudson, Union Hill, N. J.; Prospect, B'klyn, 19-24; Royal, N.Y.C., 26-May 1.

RUEGGER, Elsa: Orph., Sioux City.

RYAN and Lee: Columbia, Grand Rapids; Maj., Chas., 19-24.

SAFETY First: Bushwick, B'klyn.

SALES, Chick: Temple, Rochester; Keith's, Wash., 19-24; Maryland, Balto., 26-May 1.

SALON Singers; Shea's, Buffalo; Shea's, Toronto, 19-24.

SALORA Trio: Keith's, Columbus; Keith's, Toledo, 19-24.

SAM Long Tack Co.: Keith's, Phila.; Keith's, Toledo, 19-24; Keith's, Columbus, 26-May 1.

SAMUELS, Ray: Orph., Salt Lake City, 19-24.

SAWYER, Joan, Co.: Maj., Chas., 19-24.

SCHAFFER, Sylvester: Orph., Portland.

SCHINDLER, George: Orph., St. Paul; Orph., Duluth, 19-24.

SCHOLDER, Helen: Orph., Portland; Orph., Frisco, 19-24.

SCHWARZ Brothers: Keith's, Wash., 19-24; Alhambra, N.Y.C., 26-May 1.

SCOTCH Players: Keith's, Indianapolis; Keith's, Cincinnati, 19-24; Keith's, Columbus, 26-May 1.

SEBASTIAN and Bentley: Columbia, St. Louis.

SEMON, Charles F.: Grand, Syracuse, N. Y.; Columbia, Grand Rapids, 26-May 1.

SEN Mei Lady: Colonial, N.Y.C.; Shea's, Buffalo, 26-May 1.

SHANNON and Annis: Orph., Winnipeg.

SHARROCKS, The: Orph., Oakland; Orph., Los Angeles, 18-24.

SHONE, Hermine, Co.: Bushwick, B'klyn, 26-May 1.

SKATERS, Bijou: Keith's, Boston, 19-24.

SLIVERS: Colonial, Norfolk, 19-21; Lyric, Richmond, 22-24.

SMITH and Austin: Colonial, N.Y.C., 19-24.

SMITH and Kaufman: Orph., Jacksonville; Forsythe, Atlanta, 19-24; Lyric, Birmingham, 26-May 1.

SMITH, Cook and Brandon: Bushwick, B'klyn, 19-24.

SOCIETY Buds: Keith's, Boston.

SOLTI Duo: Orph., New Orleans.

SONG Birds, Six Little: London, 26-May 1.

SONG Revue: Orph., Memphis; Orph., New Orleans, 19-24.

SPICA'S Band: Bijou, Savannah, 26-28; Victoria, Charleston, 29-May 1.

STANLEY, Alison: Orph., New Orleans, 19-24.

STATUES, Five: Alhambra, N.Y.C.; Keith's, Wash., 26-May 1.

STEBBINS, Si and Mary: Forsythe, Atlanta; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.

STELLE, Tracey and Stone Co.: Orph., Seattle; Orph., Portland, 19-24.

STERLING Four, The: Victoria, N.Y.C.

STEVENS, Edwin, Co.: Orph., Denver; Orph., Lincoln, 19-24.

STEWART and Donashue: Colonial, Erie; Dominion, Ottawa, 26-May 1.

STONE, Louis: Temple, Detroit, 19-24; Temple, Rochester, 26-May 1.

STUART and Donahue: Orph., Montreal, 19-24.

STUART and Keeley: Garrick, Wilmington, 19-24.

SULLYS, Five: Orph., New Orleans.

SURATT, Valeska: Prospect, B'klyn.

SUTTON, McIntyre: Garrick, Wilmington.

SWOR and Mack: Colonial, N.Y.C.; Maryland, Balto., 19-24.

TALIAFERRO, Edith, Co.: Maj., Milwaukee, 19-24.

TANGO Shoes: Keith's, Boston, 19-24; Orph., B'klyn, 26-May 1.

TANGUAY, Eva: Hipp., Cleveland; Keith's, Cincinnati, 19-24; Keith's, Louisville, 26-May 1.

TERADA Brothers: Orph., Kansas City; Orph., Sioux City, 19-24.

TERRY, Frank: Keith's, Indianapolis, 19-24; Keith's, Louisville, 26-May 1.

THOMPSON, Jas., Co.: Orph., Winnipeg; Maj., Chas., 19-24.

THORNTON, James and Bonnie: Keith's, Boston.

THURBER and Madison: Colonial, Erie, 26-May 1.

TIMBERG, Herman: Colonial, N.Y.C.

TONEY and Norman: Prospect, B'klyn, 19-24.

TOYE, Dorothy: Columbia, St. Louis; Orph., Memphis, 19-24.

TREVITT'S Military Dogs: Orph., Duluth, 19-24.

TSUDA, Harry: Columbia, Grand Rapids, 19-24.

TUSCANO Brothers: Palace, Fort Wayne, 19-24; Columbia, Grand Rapids, 26-May 1.

TUTTLE'S Parrots: Prospect, B'klyn.

USHER, Claude and Fannie: Colonial, N.Y.C.

VALERO, Rose, Sextette: Columbia, Grand Rapids, 26-May 1.

VAN and Schenck: Keith's, Louisville, 19-24.

VAN BERGEN, Martin: Prospect, B'klyn.

VAN, Billy B., Co.: Palace, N.Y.C.; Keith's, Wash., 26-May 1.

VAN HOVEN: Orph., Montreal; Dominion, Ottawa, 19-24.

VERNON, Hope: Shea's, Buffalo; Shea's, Toronto, 19-24; Temple, Detroit, 26-May 1.

VETERANS, The: Keith's, Boston, 19-24.

VIOLINSKY: Columbia, St. Louis; Keith's, Cincinnati, 19-24; Shea's, Buffalo, 26-May 1.

"VOLUNTEERS, The": Alhambra, N.Y.C.; Keith's, Wash., 26-May 1.

WADE, John B., Co.: Garrick, Wilmington.

WAKEFIELD, W. H.: Royal, N.Y.C., 19-24; Maryland, Balto., 26-May 1.

WALKER, Charlotte, Co.: Orph., New Orleans.

"WALL Between, The": Orph., Kansas City, 19-24.

WALSH, Blanche, Co.: Maj., Milwaukee.

WARD, Will, and Girls: Royal, N.Y.C., 19-24.

WATER Lillies, Six: Colonial, N.Y.C.; Alhambra, N.Y.C., 19-24; Keith's, Boston, 26-May 1.

WATKINS, Harry: Orph., Lincoln; Orph., Kansas City, 19-24.

WEB and Burns: Maj., Chas.; Columbia, St. Louis, 19-24.

WEBER, Dolan and Fraser: Orph., Jacksonville, 26-May 1.

WEBER-Amores Revue: Keith's, Indianapolis, 19-24; Keith's, Louisville, 26-May 1.

WESTON and Leon: Alhambra, N.Y.C.

WESTON, Willie: Columbia, St. Louis; Maj., Milwaukee, 19-24.

WHALENS, Three: Keith's, Phila., 19-24.

WHEELER, Bert, Co.: Royal, N.Y.C.

WHITE, Carolina: Colonial, N.Y.C.; Keith's, Wash., 19-24; Grand, Pittsburgh, 26-May 1.

WHITFIELD and Ireland: Keith's, Louisville; Keith's, Indianapolis, 19-24; Keith's, Cincinnati, 26-May 1.

WHITING and Burt: Orph., Lincoln, 19-24.

WILDE, Mr. and Mrs. G.: Orph., Seattle, 19-24.

WILLIAMS and Segal: Colonial, Erie.

WILLIE Brothers: Maj., Chas., 19-24.

WILLS and Hassan: Maryland, Balto., 19-24; Grand, Pittsburgh, 26-May 1.

WILLS, Nat M.: Orph., Des Moines; Orph., Des Moines, 19-24.

WILSON, Jack, Co.: Orph., Kansas City, 19-24.

WILTON Brothers and Dunham: Orph., Jacksonville; Lyric, Birmingham, 19-24; Colonial, Norfolk, 26-28; Lyric, Richmond, 29-May 1.

"WOMAN Proposes": Orph., Omaha; Orph., Omaha, 19-24.

WOOD and Wyde: Orph., Los Angeles; Orph., Salt Lake City, 19-24.

WOOD, Britt: Keith's, Indianapolis, 26-May 1.

WRIGHT and Dietrich: Orph., Salt Lake City; Orph., Denver, 19-24.

WYNN, Bessie: Maj., Milwaukee.

ZIEGLER and Scanster: Poli's, Scranton, 19-24.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

WANTED—A REST

"I WISH the trade papers would give us a rest from this continual talk about censorship," writes an exhibitor from a nearby Jersey city. "It's the manufacturers who must pay the bills, and whose pictures must be injured by censorship, and if they are not big enough business men to get together in the right way and rid themselves of the censors, why waste so much space in talking to them? It reminds me of the early days of the game, when exhibitors were considered reformed peanut-venders, and perhaps many were little more, while the trade papers talked in the kindly way that nursey does to baby. It may have been all right in those day for the lowly exhibitor, but it shouldn't be necessary for the big fellows."

Mr. Exhibitor has struck a good point, and we sympathize with him in his desire for surcease from censorship agitation. Of course, his apathy may be traced in part to the fact that he has yet to feel the effects of direct censorship. But apparently our Jersey friend does not even fear the wielders of the scissors, for he continues: "The exhibitor's only interest in censorship is concerned with its effect, either good or bad, on the pictures that are shown on his screen. That is why I liked your recent editorial aimed at the manufacturers who specialize in sensational stories, and comedies that overstep the bounds of decency. I can remember a half dozen pictures that I have shown that almost caused me to hide from my patrons after the show was over. If there were a Board of Censorship in my city I'd have routed the members out of their beds to come and take a crack at the pictures. Many of the producers, instead of working with the attitude, 'What is the cleanest way I can do this story?' seem to think, 'How close to the line can I go without stepping on the toes of the National Board, what trick can I use to squeeze this past the board?' As long as this attitude remains give us a rest from this censorship talk, and let the manufacturers have their own little party."

ANOTHER PAGE

THE formation of the Vitagraph-Lubin-Selig-Essanay combination for the purpose of handling the feature output of those manufacturers, probably writes the last page in the chapter of film history that treats of the formation of the feature combines. Many have come, quite a few have flown, perhaps more will fall by the wayside, but it is not likely that any new names will be added to the list, at least, not without considerable shaking up of those already in the arena.

The lively competition that is certain for next Summer and Fall should not be without its beneficial side. Business competition, strong as it will be, will not compare with the competition of quality. For the exhibitor who books his picture by its price is fast disappearing, the showman who lays awake nights worrying about the quality of his entertainment is the man of to-day. For that matter the producer who "just grinds out pictures" is seldom seen these days. It would do your heart good to hear them harp upon quality in the average studio.

The season nearing a close has failed to bring forth the expected revival of the single reel picture's prominent place. Instead, the feature, as the long film has come to be known, has increased in strength with each week.

Another promised revival that has waned is that of the State rights plan of selling film. This may be ascribed largely to the fact that the fly-by-nighters among the programmes are fast disappearing from the field.

FRED THOMSON,
Now a World Film Producer. At Work on "Woman and Wine."

GREEN-GOODS UP-TO-DATE

THE green-goods men, in their palmiest days, never had the lucrative possibilities that are open to the present generation of the species who have found their way into the motion-picture field. From top to bottom, the man who plays the game with a card up his sleeve can find fish willing to bite at his bait. Let's take one extreme.

There's little Sally Smith. Everybody knows that she is foolish; just a giddy, conceited girl, fair to look upon. Sally attends the picture shows regularly, and it is only natural that she should compare her beauty with that of the favorites on the screen. Still more naturally, the comparison is not to her disadvantage. Wrapping up parcels in the Bon-Ton Department Store for three dollars a week isn't a very pleasant manner of spending youthful days, and working on the screen appears to be such fun—well—

You really can't blame Sally if she gets to reading the photoplay-acting school advertisements a little closer, and if she finally scrimps together twenty or thirty dollars for a course, with "a position assured at graduation." We'll draw the curtain now. Sally Smith can't be blamed for much of anything that happens after that. She may return to the Bon-Ton after the little hoard is gone. Or else, by honest or dubious means, she will scrape up a little more "to complete the course." Or perhaps Sally is very, very beautiful, and very, very foolish. Then—but, at any rate, a certain professor of acting is leaning back in his chair, wondering at the slow-poke methods of his father, who never got any further along the graft trail than selling patent lightning rods to farmers. How dazzled father would be with the School For Photoplay Acting!

That's one extreme. But take Sally Smith's cousin, the well-known Doctor Smith. You know him, don't you? Why, he's one of the best-known professional men in Middleburg. Retired two years ago, you know, and is reputed to be well off; probably as much as $10,000. Sally was known to be foolish, but Doctor Smith is admitted to be "a purty smart man." Well, Doc's ten thousand gets to worrying him terribly. Just sitting there in the bank, not doing a thing, while Doc is sure that with his sagacity it could be doubled in a year if put to work. Why, there's the picture business. That little theater around the corner must be coining money.

So Doctor Smith buys a picture theater. He doesn't know that there are dozens of men in all the large cities who make a business of buying and selling the same theaters year in and year out, because "they always come back." We won't tell you how long it took Doc to find out that, while he may have been a perfectly good healer, there were some things about picture exhibiting he didn't know. That is a perfectly good story, that we'll tell you all alone some day. Doc finally locked the doors one night and failed to come back the next morning. Then he dusted down the old shingle and started out in life again. The man who sold him the theater continued to pay the rent and prepared it for the next retired doctor or butcher.

Then there was the wisest of the Smiths, Philander Smith. None of the Smiths in Middleburg had ever seen him; he was the distant wealthy relative; only paraded to impress the gossiping members of the sewing circle. Philander didn't even know the Middleburg Smiths existed. He talked in millions and spent hundred thousands at a clip. Had made his pile manufacturing Hardboard Hosiery. No picture schools or theaters for him. He bought an entire company. 'Twas the Bul-Bul Company. You've heard of Bul-Bul? Well, then, we needn't tell you any more about the wisest of the Smiths. It only cost him one hundred thousand or so.

So it goes from top to bottom. There are Smiths in all walks of life, and green-goods men to handle them. "Motion pictures" are the magic links that unite. For the Smiths will not learn that "all is not gold that flickers."

LORRAINE HULING,
A Recent Acquisition to Edwin Thanhouser's Forces at New Rochelle.

VIOLA DANA,
Edison Star, Now Seen in "The Stoning."

LUBIN SIGNS DRESSLER

Comedienne Will Be Starred in Series of Specially Written Comedies

Marie Dressler has signed a contract with the Lubin Company and is to be starred in a number of featured comedies written especially for her.

Miss Dressler will be seen only in five-reel comedies and she will make three of these each year. Elaborate preparations are being made for the first of these big reelers. The comedienne will arrive at the studios in Philadelphia the first of June, the close of her present theatrical season, and the work of producing the first feature comedy will begin then. For her supporting company Ira M. Lowry, general manager of the Lubin Company, is selecting the most expensive list of players that has ever been used in a Lubin production.

During her theatrical engagement in Philadelphia, Miss Dressler spent several days at the Lubin studios and also at the Lubin ranch at Betswood, Pa. The things that interested her most were the mechanical departments, for Miss Dressler is a student of the technical side of the motion picture business and she had, as she expressed it, the time of her gay young life in the laboratories at the ranch, inspecting the new inventions for improving photoplays and watching the experts there carrying on their experimental work with new printing devices and natural color motion photography. Miss Dressler was one of the comedy hits of the year in "Tillie's Punctured Romance."

SIGNS FOR LONG TERM

Lasky Gets Ina Claire's Screen Services for Five-Year Period

Although "The Wild Goose," the first feature in which Ina Claire is to appear for the Jesse L. Lasky organization, is not yet released, both Mr. Lasky and Mr. Goldfish are so pleased with her work that they have arranged for Miss Claire to start immediately on her second picture. By the terms of the contract between Miss Claire and the Lasky Company the fact that she is retained for a second production gives the film organization exclusive rights to her services on the screen for a period of five years. This does not mean that she will abandon her engagements as a legitimate artiste, but merely that she will devote certain periods of her time each year to work for the screen, and that this must be solely for the Lasky Company.

The second subject chosen for Miss Claire is a picture version of Harold MacGrath's "The Puppet Crown."

NEILAN TO SELIG?

Reported on Coast That Director and Leading Man Will Make Change

Los Angeles (*Special*).—It is reported that Marshall Neilan, who has been playing opposite Mary Pickford at the Famous Players studio, will join the Selig Polyscope Company. He will direct and, when necessary, appear in features. Mr. Neilan has a wide reputation as an actor from the days when he starred with the Biograph Company.

WORK ON "BUILDER OF BRIDGES"

Gustave Frohman's Company is hard at work on the production of "The Builder of Bridges," in which C. Aubrey Smith is to be featured. The players returned last week from Atlantic City, where several of the exteriors and interiors were taken. A number of the interiors were taken in the sun parlor of the Shelburn Hotel, with the sea as a background. The picture is being finished in the Fifty-fourth Street studios of the corporation.

LATEST COMBINE NOW READY FOR ACTIVITY

Feature Organization Formed by Four of the Pioneers Marks Another Step in Film History

"Vitagraph-Lubin-Selig-Essanay, Inc." That is the formal title of the "Big Four" combination, as it was incorporated last week. Thus THE MIRROR'S exclusive story of three weeks ago, the "scoop" of the year, is confirmed in every detail. The new organization is capitalized at $500,000. Albert E. Smith heads the list of officers as president, Siegmund Lubin is vice-president, William N. Selig, treasurer, and George K. Spoor, secretary.

Headquarters will be at 1600 Broadway, New York city, and branch offices are to be opened as soon as possible in Chicago, Philadelphia, Boston, San Francisco, Kansas City, Portland, Ore., Atlanta, Dallas, Columbus, and probably other large cities. No exchanges at present in business are to be taken over, but new offices will be opened in each city, selling on the "manufacturer-to-exhibitor" plan.

The combination does not mean a break with the General Film, as was erroneously stated in some of the daily newspaper accounts. It was brought about solely to handle the feature productions of four reels or more, while the shorter pictures will continue to be released through the General Film. It was felt that in the handling of features a more close connection between manufacturer and exhibitor was necessary. It is likely that the new organization will confine its releases to one feature a week for some time, later increasing the output.

The early announcements of the "Big Four" surprised many film men who did not know that these pioneer film men had been quietly buying up famous novels and plays for a number of years and boasted of an amazing list. Many of these productions have already been completed, and are ready for distribution at the word. "Vitagraph has a half million dollars worth of productions on its shelves now," says A. E. Smith. "All of our manufacturers are ready, and both in the productions that are completed, and those that are to come, you will find that nothing has been spared to make the best feature programme in existence. We'll have pictures of the best quality, and we'll have a distributing organization that will be of the best."

"The new combination," says Ira Lowry, general manager of the Lubin Company, "will be a big thing for the exhibitor. We are all pledged to produce the very highest quality of feature film, and these features, which will run from four thousand feet upwards, will surpass anything that has been made in the past. For some time past we have been studying the demands of the public for feature pictures and we have arranged our plans accordingly. It will also be possible for the exhibitor to obtain these pictures at a moderate price."

William N. Selig, president of the Selig Polyscope Company, was a visitor to New York last week to perfect the final details of the organization, and was enthusiastic over the prospects for the "V-L-S-E." "Just watch us," he said. "I know the other fellows have some big cards up their sleeves, and my own company has a series of wonderful features ready. Remember 'The Spoilers?' Well, you'll see more as good as that, and even greater."

George K. Spoor, of the Essanay Company, who is secretary of the new feature combine, was every bit as enthusiastic. "We have the pictures," he said, "and I am sure we will have a distributing organization that will prove extremely popular. There will be no middleman, but the exhibitor will buy direct from the manufacturer."

A full list of the initial releases of the Vitagraph-Lubin-Selig-Essanay Company will be found in the advertisement appearing on another page of this issue.

FIRE AT BETZWOOD

Lubin Company Sustains $5,000 Damages in Shipping Room Blaze

A fire in the shipping room at the Betswood plant of the Lubin Company last Tuesday caused damage of $5,000 before it was brought under control. No films were destroyed, and the injuries are limited to Charles Dickson, an employe, who was severely burned in an attempt to enter the burning building to carry out some order books. The origin of the fire is a mystery.

An hour before the fire was discovered the forces at work in the shipping room had packed and loaded on a wagon about 100,000 feet of film, which were consigned to Western distribution points. Had the fire started earlier and these films been consumed, the loss would have been enormous. The burned building is of concrete, and only the interior fittings were destroyed.

SELIG RURAL SERIES

Irene Wallace will be seen as Margaret Tate, the editor of the Bloom Center Weekly Bugle in a series of rural comedies called "Chronicles of Bloom Center," soon to be released by Selig. Ralph McComas has been engaged for the part of Johnny West, the fat office boy, while Harold Howard, another recent Selig acquisition, will enact the role of Percy Pinkham, in love with Margaret.

STAR MISS HEMING

Pre-Eminent Film Company to Produce Under Direction of James Durkin

Violet Heming, who has been playing an important part in "The Lie," at the Harris Theater, and now playing in "Under Cover" at the Cort Theater, has been secured by the Pre-Eminent Films, Ltd., to play a leading part under the direction of James Durkin, in their first production, "The Running Fight," from the novel from William Hamilton Osborne, and Louis Albion's and David Perkins's play of the same name.

The next production by the Pre-Eminent Films, Ltd., will be "The Prodigal Judge," from the book by Vaughn Kester, which was one of the six best sellers for the longest period of any book published.

Mr. W. B. Greene is president and general manager of the Pre-Eminent Films, Ltd.

STAR CAST FOR "THE WOMAN"

Lois Meredith is the latest star to be signed for the Lasky-Belasco production of "The Woman." The cast now includes such stars as Theodore Roberts, Mabel Van Buren and James Neill. In addition to these there are Ernest Joy, Raymond Hatton, Tom Forman, Helen Hill and Dr. Beitel.

SHOWING THE NOVEL USE OF CAPTIONS IN "ROAD O' STRIFE."
Lubin's Newest Serial Has an All-Star Cast Headed by Crane Wilbur, Mary Charleson, and Jack Standing.

MURIEL OSTRICHE,
Now with the Vitagraph.

METRO'S BIG PLANS

Many Stars, Famous Plays, and Busy Exchanges Promise Success for New Programme

The Metro Picture Corporation is now well in its stride, and announcements coming from the firm's offices indicate that a busy season is in store for the co-operative organization. Olga Petrova and William Faversham head the list of stars at present under contract with Metro's producing allies, and in addition there is said to be a possibility of securing Geraldine Farrar for the screen. After hearing that the operatic star would consider a screen offer, "Dick" Rowland, president of Metro, last week offered her $25,000 for an appearance in a film adaptation of "Barbara Fritchie." Rumor has it that this production would be staged by the Tiffany Corporation as a successor to "The Heart of Maryland."

In addition to Petrova and Faversham the other stars on the Metro roster, either with B. A. Rolfe or Popular Plays and Players, include Orrin Johnston, Jane Grey, Olive Wyndham, Thomas Jefferson, Adelaide Thurston, Emily Stevens, S. Miller Kent, Lionel Barrymore, and Edmund Breese. Both B. A. Rolfe and the Popular Plays and Players Company have a number of Famous plays contracted for.

There are eighteen Metro exchanges at present, the entire organization operating on the co-operative plan. At the home office there is no overhead expense, only three men—"Dick" Rowland, Joseph Engle, and Harry Reichenbach—being on the job.

KALEM'S STAR SERIES

Wilmuth Merkyl Added to List of Stars to Be Seen in "Broadway Favorites" Films

Wilmuth Merkyl, who will be remembered for his appearances in "Sari," "Her Little Highness," "Adele," and "The Debutante," has been signed by Kalem for the "Broadway Favorites" productions. "Wife for Wife," John A. Stevens's famous play, has been chosen as the vehicle to present Mr. Merkyl in his screen debut.

Work on the three-part "Broadway Favorites" production, "An Innocent Sinner," in which Katherine La Salle is featured, was recently completed. This Kalem production of Lawrence Marston's play will be released in regular service Monday, May 3. It is interesting to note that immediately upon completing her work in "An Innocent Sinner," Miss La Salle was engaged to play the leading role in "Kick In."

Among the other well-known stars who are in Jacksonville, Fla., where they are to work in "Broadway Favorites" productions are Fania Marinoff and Myrtle Tannehill. The names of the productions in which these players are to be featured will be announced in the near future.

HEFFRON JOINS SELIG

T. N. Heffron, former Famous Players director, will leave New York this week for Chicago, where he joins the Selig Polyscope Company as producer of special features scheduled for release through the newly formed Vitagraph-Lubin-Selig-Essanay Corporation.

Director Heffron was with the Famous Players organization for thirteen months, resigning only recently. The two Famous Players successes recently shown on Broadway simultaneously, "Gretna Green," and "Are You a Mason?" were staged under his direction. Previous to his connection with the Famous Players, Mr. Heffron produced for Thanhouser and the Biograph-Klaw and Erlanger pictures, and was also well known as a producer for the legitimate stage and in stock work.

The San Francisco Censor Board has been denied authority to censor motion pictures shown on the Exposition grounds.

GOSSIP OF THE STUDIOS

EDGAR LEWIS.

HARRY SPINGLER writes from Bahlonega, Ga., where Edgar Lewis is producing "The Plunderer" with William Farnum and a big company, that an original celebration of Lewis's third anniversay of his advent into filmdom was held there on Easter Monday. In his search for locations, Lewis has been riding a handsome horse, which he rented for the purpose from a mining engineer who is about to move away. It was quite a blow when the director learned Monday that the owner was going to take the horse with him, not wishing it to remain on a rental basis. Finding that this was a memorable day to their director the company negotiated the purchase of the horse and presented it to Lewis. Although Lewis has been in the silent drama such a short time, he has produced many successful features including, "The Littlest Rebel," "Capt. Swift," "Northern Lights," "Samson," "The Gilded Fool," "The Thief" and "The New Governor." Before entering the picture field, Mr. Lewis was for many years a prominent producer for the speaking stage.

WILLIAM V. MONG is the new assistant director of the Pike's Peak Company, releasing on the United programme.

LEONORE PURON, the American prima danseuse, can be seen as the boy magician on the trailer of the Kriterion releases.

FRED H. JAMES and William B. V. Courtney are two recent additions to the Vitagraph scenario staff.

EDWINA ROBBINS is the latest of the Vitagraph Players to succumb to the scenario writing germ. She has a comedy, "Cutey Fortune Hunting," scheduled for production soon.

WEBSTER CULLISON has just completed "Bonnie and Bairns," an Irish story at the Ideal studio, in California, and is turning to a Western tale, "Crooked Trails and Straight," by William MacLeod Raine.

DIRECTOR MCGOWAN has invented a new hazard for Helen Holmes. Last week he had her hurled out of a launch into San Pedro Bay, with her hands and feet manacled.

BOSWORTH director, Oscar Apfel, has his hands full with the most temperamental actor he has met in his long career. His name is MacDonald, and he is a collie dog with a most important role in "The Wild Olive."

CHARLES EYTON, the Bosworth-Morosco chief, nearly went to heaven last week by the fire alarm route. His car burst into flames from a "crased" carburetor, without an instant warning, and the fire laddies who arrived in time to see him go declare that his profession in life should have been the high jump and the 100-yard dash.

CAPT. HARRY LAMBART, Vitagraph director, Betty Gray and Frank Currier, players, made a trip to Norfolk, Va., and return recently just to get two scenes in "The Mystery of Mary." The scenario called for a moving vessel with Fortress Monroe in the background. "The Mystery of Mary," when completed, will be a three-part Broadway Star Feature.

ARCHER MCMACKIN, the comedy director, who has just joined the American forces at Santa Barbara, was once a newspaper man, and has been clear through the old school of covering everything from "the morgue to the City Hall."

ONE OF THE most interesting locations ever seen on the screen will be shown in the forthcoming Selig feature "The Ne'er Do Well." It is the ancient Spanish fortress at Panama, built in 1600, and which now serves as the penitentiary. During the visit of the Selig all-star company there Wheeler Oakman was incarcerated in this famous old place while the camera turned.

THEODORE WHARTON adds to his list of contributions to science through "The Exploits of Elaine" when he introduces in the fourth episode of the new series a microscopic view of the African tick which causes the dreaded "Sleeping Sickness." This view is followed by others showing the microbes of the disease greatly enlarged.

PEARL WHITE, the much exploited Elaine, has just recovered from an attack of pneumonia, contracted while working in outdoor scenes in bad weather.

WADSWORTH AND HOUSMAN, Edison's comedians, will be seen in black-face in "Pastry and Bombs," a forthcoming release. Both have played in black-face before on the stage, notably Wadsworth, who made a hit in such a role in "Alabama" for two years.

VIRGINIA KIRTLEY screamed for help so enthusiastically while portraying a frightened woman calling for assistance from the window of her home in the coming American Beauty release, "Oh, Daddy," that the whole neighborhood came to her rescue. It took considerable explanation to show that she didn't really need assistance but was only earning her salary.

HELEN STRICKLAND, though only a short time a member of the Edison Stock company, has already made two strong appearances, in "The Phantom Thief," THE DRAMATIC MIRROR prize picture, and "The Stoning," the three-part feature that has caused so much discussion. Miss Strickland had considerable success in stock and made her screen debut with Edison. She spent two years with the Pabst English Stock company, in Milwaukee, was with Eleanor Robson in "On the Eve" for one season, and then with "Merely Mary Ann" for two seasons. In an around-the-world tour she met with such success in Australia that she remained there for two years. She left "The Bachelor's Baby," Frances Wilson's vehicle, to join the Edison ranks.

HARRY FISHER, who enjoys the distinction of having been with Harrigan and Hart for over a score of years, has capitulated to the call of the screen and joined the Vitagraph forces. The first picture in which he appeared was "The Lily of the Valley" with Lillian Walker, Earle Williams and Kate Price.

LUBIN'S WESTERN STUDIO has just completed "The Dead Soul," a three-reel feature that is said to contain many spectacular scenes. Captain Wilbert Melville, manager of the studio, spent several weeks going up and down the Coast in his yacht *Lucero* in an effort to locate a schooner of a special type for the picture. The construction of an Algerian village for a scene in a coming feature has also kept the Lubinites busy.

LLOYD B. CARLETON, director of the Alhambra Motion Picture Company, and Edward J. Peil, playing leads with the company, have leased the handsome residence of R. F. Rogers at Santa Barbara, one of the show places of the town.

FLORENCE TEMPEST, who is playing in World Comedy Stars films, is at present negotiating a return to vaudeville, where for years "Tempest and Sunshine" have been headliners. If she does go back, she will be the busiest girl in the world, with her picture work in the mornings and the vaudeville engagement afternoons and evenings.

GILES R. WARREN has completed the production of his first wild animal picture at the Selig Jungle-Zoo. It is "His Jungle Sweetheart," with Edith Johnson in the leading role.

Gertrude McCoy, Edward Earle and Duncan McRae in the 3-act Feature, "Greater Than Art"

This great three-reeler, refreshing in the newness of plot and the masterly handling of a delicate, intense situation is by the noted dramatist, Lee Arthur, now writing exclusively for Edison. A play swift with action, tensely dramatic and most unusual because of presenting three great opportunities for the three finished artists of contrasting technique. Released Monday, April 26th, in the regular service—3000 feet.

Bessie Learn, Carlton King and Harry Beaumont in the 2-act "Poisoned by Jealousy"

A tale of trust betrayed by a bosom friend to win the woman. All the art of Italian simplemindedness as well lived by Carlton King, makes this an enthralling drama of heart appeal. Released Friday, April 30th—2000 feet.

Raymond McKee and Dallas Welford in the Corking Comedy, "Count Macaroni"

Irrepressible McKee is keyed up to a mighty funny pitch as the magician who turns a street gamin into an Italian Count, an ably played by the distinguished English comedian, Dallas Welford, the man with the funny face. Released April 29th—1000 feet.

Waddy and Arty in "The Idle Rich"

As two hitters of the railroad ties, Wadsworth and Housman find a thousand dollar bill that brings them no end of laughable trouble. As many laughs as dollars in the bill. Released Tuesday, April 27th.—1000 feet.

Marc MacDermott and Mabelle Trunnelle in the 1-act "His Convert"

When two such favorites and finished artists appear together in such an unusual play—a rich clubman doing missionary work on a bet meeting a woman of the lower world, one can look for an out-of-the-ordinary treat. Released Saturday, May 1—1000 feet.

THOMAS A. EDISON, Inc., 267 Lakeside Avenue, Orange, N. J.

Thomas A. Edison

All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.

VITAGRAPH

"MR. JARR'S MAGNETIC FRIEND"—Comedy — Monday, Apr. 12
Full of sparkle and flash, which is imparted to everybody else. Even the fat lady wakes up and gets busy. HARRY DAVENPORT and ROSE TAPLEY in leads.

"BETWEEN THE TWO OF THEM"—Two Part Domestic Drama — Tuesday, Apr. 13
Two heads are better than one. Marjorie proves it, cures her husband's conceit and makes the play a big success. SIDNEY DREW as one of them.

"HIS PHANTOM SWEETHEART"—Comedy-Drama — Wednesday, Apr. 14
She is a vision of loveliness, suddenly transformed into a demon of fury. His eyes are opened and she is gone. O Happy Awakening! Produced by RALPH INCE, presenting EARLE WILLIAMS and ANITA STEWART.

"STRENGTH"—Drama — Thursday, Apr. 15
Jim's muscular demonstrations strike fear into the would-be destroyer of his home. His wife's love for him is strengthened. GEORGE STANLEY, NATALIE DE LONTAN and JACK MOWER are the cast.

"THE LOVE WHIP"—Comedy — Friday, Apr. 16
Put to the test, man and wife prove true to each other. Love prevails and jealousy soon vanishes. LILLIAN WALKER and selected cast.

"ELSA'S BROTHER"—Two Part Drama — Saturday, Apr. 17
Dead to the world, he returns to forgive the man who is looked upon as his murderer. He not only forgives him, but welcomes him as his brother-in-law.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"THE TAMING OF RITA"—Comedy		MONDAY, APRIL 19
"THE CLOSING OF THE CIRCUIT"—Two Part Drama		TUESDAY, APRIL 20
"THE GUTTERSNIPE"—Comedy-Drama		WEDNESDAY, APRIL 21
"SONNY JIM AND THE VALENTINE"—Comedy-Drama		THURSDAY, APRIL 22
"WHOSE HUSBAND?"—Comedy		FRIDAY, APRIL 23
"PAWNS OF MARS"—Three Part War Drama.	Broadway Star Feature	SATURDAY, APRIL 24

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES
THAT PUT BROADWAYS ALL OVER THE MAP

MR. BARNES OF N. Y.	6 Parts	THE WINSOME WIDOW	4 Parts
LOVE, LUCK AND GASOLENE	3 Parts	THE TANGLE	4 Parts
CAPTAIN ALVAREZ	6 Parts	THE LOCKED DOOR	3 Parts
SHADOWS OF THE PAST	3 Parts	SYLVIA GRAY	4 Parts
MR. BINGLES' MELODRAMA	3 Parts	THE LITTLE ANGEL OF CANYON CREEK	5 Parts
MY OFFICIAL WIFE	6 Parts		
UNCLE BILL	3 Parts	THE MAN BEHIND THE DOOR	4 Parts
THE FAINTED WORLD	3 Parts		
A FLORIDA ENCHANTMENT	6 Parts	C. O. D. From the Play	4 Parts
413	3 Parts		

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
E. 15th St. and Locust Ave. Brooklyn, N. Y.

O'NEIL WINS SUIT

Court Upholds His Right to "Count of Monte Cristo" and Grants Injunction

Judge Shearn, of the Supreme Court, granted a decision last week in favor of James O'Neil in the suit arising from the production of "The Count of Monte Cristo" in pictures released by the General Film, granting O'Neil an injunction and ordering an accounting of the profits.

The Fechter version of Alexander Dumas's novel was acquired by James O'Neil in 1883 from John Stetson, of the Globe Theater, Boston, and since that time O'Neil has played the principal role for over five thousand times.

It was claimed by the defendants that, as the novel of Alexander Dumas was common property, the General Film Company had the right to distribute their photoplay, taken from the novel. David Gerber, representing O'Neil and the Famous Players Company, which produced an authorized version of the play, contended that the photoplay contained incidents and characters not found in the novel and only found in the Fechter version.

Nathan Burkan appeared for the General Film Company.

DYREDA WITH METRO

Producing Company Makes Important Change in Its Releasing Plans

Through arrangements entered into several weeks ago, and finally consummated this week by Richard A. Rowland, on behalf of the Metro Corporation, the Dyreda Art Film Corporation will release exclusively through that organization beginning with its next production. "Four Feathers," from the pen of A. E. Mason, will be the first Dyreda release on the Metro programme.

Dyreda recently took over its new big studio at Sixty-second Street and Central Park West, and work is now under way there on "Four Feathers."

The Dyreda Company, under the direction of J. Searle Dawley and J. Parker Read, plans twelve releases during the coming year, which will later be increased to twenty-four a year.

UNIVERSAL IN LUCK

Has Willard in "The Fight Punch" and Also in Animated Weekly

Universal offices and the factory at Bayonne have been working overtime to catch up with the demand for "The Heart Punch," the one-reel Universal drama featuring Jess Willard, who stepped into the heavyweight championship of the world a week last Monday. The victory rendered the picture one of the best investments ever made by Universal.

In addition to this single-reel drama, the Universal Animated Weekly has about two hundred feet of views of the huge champion, which were shown in last week's Weekly.

McINTOSH COMPANY STARTS

Will Film "Colonel Carter, of Cartersville" as Initial Production

The Burr McIntosh Film Corporation has started to work, bringing Burr McIntosh back to his first love—the photograph. The first feature to be turned out by this organization will be a screen adaptation of "Colonel Carter of Cartersville," F. Hopkinson Smith's best remembered story.

The work of production is being carried on at Fort Lee, and the picture is scheduled for release through the World Film Corporation in July. Howard Hansel, producer of the "Million Dollar Mystery," is directing.

MISS LEONARD BACK

After Siege of Illness, Screen Star Returns to Work on Feature

Marion Leonard is back in the game again after a long illness which caused an involuntary retirement of seven months. Peritonitis, complicated with other ills, was the responsible agent. At present Miss Leonard is working on a six-reel feature production of "Mrs. Dane's Defense." Stanner E. V. Taylor is directing.

Following "Mrs. Dane's Defense" the company will put on "Zira," "Hearts Aflame," "The Great Divide," and Clyde Fitch's "Truth."

METRO HAS FIGHT PICTURES

The motion pictures of the Johnson-Willard prize fight will be controlled in this country by the Metro Pictures Corporation, and it is expected that an announcement as to marketing will be made next week. Lawrence Weber, who was interested in the taking of the pictures and the backing of the fight, is interested in the Popular Plays and Players Company, which is a Metro producing ally.

NEW "BEAUTY" STAR

Neva Gerber, the new star in American Beauty pictures, will make her initial appearance under that brand in "Life's Staircase." The story will be partly allegorical and contain many effects in double and triple exposures. The picture is being staged under the direction of Frank Cooley.

Daniel Frohman. Adolph Zukor. Edwin Porter.
THE TRIO THAT MADE THE FAMOUS PLAYERS COMPANY.

ANNIVERSARY FOR F. P.

Famous Players Organization Celebrates Third Birthday—A Review of Its Career

April 12 was the third birthday of the Famous Players Film Company. By an odd coincidence, the Famous Players greatest production, "The Eternal City," opened its New York engagement at the Astor Theater on the same day that marked the passing of the third milestone in the organization's career.

Founded by Daniel Frohman, Adolph Zuker, and Edwin S. Porter in April, 1912, the Famous Players Company was the pioneer in the presentation of famous stars and celebrated plays in motion pictures. The success of Sarah Bernhardt in "Queen Elizabeth," the initial release, was followed by James K. Hackett in "The Prisoner of Zenda," and soon it became necessary to inaugurate the now celebrated "30 Famous Features a Year," the first regular feature programme in the world. At the expiration of this feature year, when the Paramount programme was established, the number of Famous Players releases was increased to thirty-six, and since the inception of Paramount, additional releases requested from the Famous Players to fill open dates will bring the number up to forty-eight a year.

Shortly before the advent of Paramount the Famous Players effected affiliations with Henry W. Savage and Charles Frohman, whereby it obtained the motion picture rights to the great dramatic successes of these producers. The Famous Players has introduced to the motion picture public over thirty-five prominent stage stars, many of whom, such as Marguerite Clark, Marie Doro, Hazel Dawn, and John Barrymore, have through this medium also become international film favorites.

In the distributing branches of the feature industry the Famous Players has also been prominent. The "30 Famous Features a Year" marked a radical departure from the booking methods then in vogue. Recently another advanced step in the distribution of important feature productions was taken in the creation of the Select Film Booking Agency, a national booking system, using accepted theatrical methods for the booking of special productions for indefinite engagements over a circuit of theaters, and graduating into the regular programme. Such productions as "The Eternal City" and a series of important features to follow are to be handled in this way.

Among the more important subjects produced by the Famous Players Film Company since its inauguration, are:

Sarah Bernhardt in "Queen Elizabeth," James K. Hackett in "The Prisoner of Zenda," Mrs. Fiske in "Tess of the D'Urbervilles," Mary Pickford in "The Bishop's Carriage," Henry E. Dixey in "Chelsea 7750," Lillie Langtry in "His Neighbor's Wife," James O'Neil in "The Count of Monte Cristo," Mary Pickford in "Caprice," Carlotta Neilson in "Leah Kleschna" and "A Daughter of the Hills," Cecilia Loftus in "A Lady of Quality," John Barrymore in "An American Citizen," Cyril Scott in "The Day of Days," Mary Pickford in "Hearts Adrift" and "The Pride of Jennico," Mary Pickford in "A Good Little Devil" and "Clothes," Mary Pickford in "Tess of the Storm Country," William Farnum in "The Redemption of David Corson," Malcolm Williams in "The Brute," Arnold Daly in "The Port of Missing Men" and "A Woman's Triumph," Bruce McRae in "The Ring and the Man," Hazel Dawn in "One of Our Girls," Carlyle Blackwell in "The Spitfire," Mary Pickford in "The Eagle's Mate," Jane Grey in "The Little Gray Lady," Paul McAllister in "The Scales of Justice," William Courtleigh in "The Better Man" and "Aftermath," H. B. Warner in "The Lost Paradise," Henrietta Crosman in "The Unwelcome Mrs. Hatch," Mary Pickford in "Such a Little Queen," Bertha Kalich in "Marta of the Lowlands," Marguerite Clark in "Wildflower," Marilyn Arbuckle in "The County Chairman," Mary Pickford in "Behind the Scenes," David Higgins in "His Last Dollar," John Barrymore in "The Man from Mexico," Gladys Hanson in "The Straight Road," Tyrone Power in "Aristocracy," May Irwin in "Mrs. Black is Back," John Emerson in "The Conspiracy," Marguerite Clark in "The Crucible," William Farnum in "The Sign of the Cross," Mary Pickford in "Cinderella," Edward Abeles in "The Million," Florence Reed in "The Dancing Girl," Marie Doro in "The Morals of Marcus," Mary Pickford in "Mistress Nell," Gaby Deslys in "Her Triumph," John Emerson in "The Bachelor's Romance," William H. Crane in "David Harum" and "The Love Route," Alice Dovey in "The Commanding Officer," Marguerite Clark in "Gretna Green," John Barrymore in "Are You a Mason?" William Elliott in "When We Were Twenty-one" and "May Blossom," Hazel Dawn in "Niobe."

"RUNAWAY JUNE" TEST

Change Features So That All Exhibitors Are on Equal Footing

Arrangements have been completed by the Reliance Motion Picture Company by which the theaters which are already running the serial "Runaway June" may enter the contest on equal terms with those which are just starting the serial with the contest. Thus all theaters will reap the full benefit of the vast advertising being granted the picture and contest.

The plan by which exhibitors who have already started the serial may enter the contest on an equal footing, follows. There are fourteen voting days in the contest, one with each showing of the serial after the first. For the exhibitors who have shown some of the episodes already, special voting days will be inserted between the regular days.

From indications, the contest to decide the most popular woman in each State to make the free trip to the Coast as Runaway June's guest will arouse interest all over the country.

NEW ILLUMINATION SUCCESSFUL

A new illumination system has been tried out at the American Company's Santa Barbara studio that has greatly facilitated work at this busy producing studio. Director Harry Pollard also used the same system recently for evening scenes in the Republic Theater, Los Angeles, which will be used in "The Girl From His Town," a four-part "American Distinctive Creation."

BIG FLATBUSH HOUSE

Picker and Bennett Acquire Property for Three-Thousand-Seat Picture Playhouse

Messrs. Picker and Bennett, who lease and operate two of the largest photodrama houses in Manhattan—the Burland Theater at 925 Prospect Avenue in the Bronx and the Eighth Avenue Theater at Eighth Avenue and Twenty-sixth Street—announce the completion of plans to extend their interests into Brooklyn.

With this purpose in view, Picker and Bennett have acquired the large vacant plot immediately behind the new important block of stores at the corner of Flatbush Avenue and Cortelyou Road. This lot has a frontage of 100 feet on Cortelyou Road, stretching from immediately behind the stores to Twenty-first Street, and is 201 feet deep on Twenty-first Street, forming almost a perfect rectangle and occupying the corner of Cortelyou Road and Twenty-first Street.

Several theatrical managers in New York will be associated with Messrs. Picker and Bennett in the financing of this enterprise. The theater, which will be erected with the least possible delay, will be the largest strictly photoplay theater in Brooklyn. At present there will be only a small stage, but space will be left for the construction of a large stage, with dressing-rooms if occasion ever demands. For Summer use, moreover, there will be a roof-garden that should accommodate at least 1,500 people. The total estimated cost is slightly less than a quarter of a million dollars.

WOODS HEADS LEAGUE

"Spec" Again Chosen to Lead Photoplay Authors League—Other Officers

Los Angeles (*Special*).—Frank Woods has again been elected president of the Photoplay Authors League, the national organization embracing practically all of the photoplay writers. Russell E. Smith, who also hangs his hat in the Mutual scenario department, was chosen first vice-president. Richard Harding Davis is second vice-president and William Lord Wright, editor of The Mirror's "Photoplaywrights, Real and Near," department, third vice-president. Hetty Gray Baker is secretary, and Richard Willis, treasurer.

These officers, together with David W. Griffith, William E. Wing and Mary O'Connor, who were chosen at this election, will compose the Board of Control.

ANOTHER MERMAID FILM

Captain Peacocke's "The Mermaid" to Be Screened, with Nell Shipman in Lead

"The Mermaid," a play originally written for Annette Kellermann, will be adapted to the screen and produced in Bermuda with Nell Shipman in the leading role, if the plans of a group of picture producers go through. Captain Leslie Peacocke, author of "Neptune's Daughter," is also the creator of "The Mermaid," and the settings used in the earlier feature will play a big part in the forthcoming production. Arrangements are also being made to produce "The Mermaid" on the legitimate stage simultaneously with its launching on the screen.

A party including Ernest Shipman will leave on the Santa Fe Limited on Saturday to confer with Nell Shipman at Los Angeles, where she has just completed the scenario for "Under the Crescent" for Universal, and is busy finishing her book of the same name for Messrs. Grosset and Dunlap, the New York publishers. Added to her accomplishments of actress and photoplaywright, Nell Shipman is said to have proven her ability to enact the role of the mermaid in this forthcoming photo drama. Plans as to exploitation will not be divulged for some time.

NO NAKED "TRUTH"

Boston's Mayor Insists Upon Draping Truth in Bosworth's "Hypocrites"

Mayor Curley, of Boston, when shown "Hypocrites" at Tremont Temple recently, declared that he believed the film to be indecent and sacrilegious. The mayor sat through only a reel and three-quarters of the film, but said he had seen enough, and so strenuous was his denunciation, as given out to the Boston papers, that those in authority in charge of the film felt that it was probably a hopeless case to endeavor to get the picture passed in the Hub.

Mr. Carl H. Pierce, special representative of Bosworth, Inc., called on the mayor Monday to ascertain the exact situation, and was told that if the company would drape Margaret Edwards, the film would be allowed to run in Boston.

Mr. Pierce returned to New York to consult the best authorities with regard to the feasibility of doing this, and after some inquiry he at last located an expert who says he believes he can put a gown on Miss Edwards, of sufficiently classic style as to meet the requirements of the fastidious Bostonians. Experiments are now being carried on to fit these robes to the graceful figure of Miss Edwards, and it is confidently expected that this work will be so successful as to enable the film to be shown in Boston at an early date, the theater having already been engaged for the showing.

PHOTOPLAYERS TO REORGANIZE

Los Angeles (*Special*).—The Photoplayers Club has closed its doors and paid all bills. It will not reopen again until a new charter has been secured to aid a reorganization that will prove more satisfactory to the majority. This move was decided at a special meeting of the club held last week, when it was decided that a reorganization along different lines would be effected. It is reported that the steps for reorganization will be taken at once.

W. E. Wing.

TO SHOW "THE COMMUTERS"

George Kleine will give a private exhibition of his latest photoplay production, "The Commuters," next Monday morning at the Candler Theater. The production was staged by George Fitzmaurice, and features Irene Fenwick and Charles Judels, supported by a strong cast. It is scheduled for release on April 26.

NEXT OSTERMAN PICTURE

Kathryn Osterman is now working in "Sauce for the Gander," soon to be released by the World Comedy Stars. Phil Gleichman expects the star to duplicate the success she made in "Housekeeping Under Cover," the sigle-reeler in which she made her initial appearance for his company.

WINCHESTER WITH PARAMOUNT

Tarleton Winchester, formerly of the editorial staff of the *Telegraph*, has joined the Paramount Corporation. He will attend to special publicity work in connection with Paramount pictures and the Broadway Theater.

Essanay Features

THE GREAT ESSANAY PLAN!

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The Essanay company, in conjunction with Vitagraph, Lubin and Selig, has arranged to release its feature productions DIRECT TO EXHIBITORS in all parts of the United States and Canada. Branch offices are now being opened in all the large cities. Essanay is sparing no expense to furnish its patrons with the greatest feature productions. Everybody knows George Ade. His "Slim Princess" will pack any theatre in this country. "Graustark" and "The Crimson Wing" rank with Mr. Ade's wonderful play. They are sensations. BOOK THESE GREAT PLAYS NOW.

NOW READY

"THE SLIM PRINCESS" (4 ACTS) By George Ade
Featuring Francis X. Bushman and Ruth Stonehouse

"GRAUSTARK" (6 ACTS) By George Barr McCutcheon
Featuring Francis X. Bushman and Beverly Bayne

"THE CRIMSON WING" (6 ACTS) By H. C. Chatfield-Taylor
Featuring E. H. Calvert, Ruth Stonehouse and Beverly Bayne

Soon to be Released **VIOLA ALLEN** *The World Famous Actress*

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"THE YANKEE CONSUL"
Raymond Hitchcock's starring vehicle

"THE PRINCE OF GRAUSTARK"
From the famous McCutcheon novel

"A BUNCH OF KEYS"
Most wonderful of the Hoyt plays

"A TIN SOLDIER"
Another of the Hoyt successes

"THE AVIATOR"
By James Montgomery

"THE LOST PARADISE"
By Arnold Kummer

"LOST 24 HOURS" Robert Hilliard's great success

AND THERE ARE MORE TO COME

The Essanay company has secured a large number of the greatest stage successes and popular novels, and these will be given to Essanay patrons just as soon as they can be properly produced. The Essanay way is the quality way, and only the best is good enough.

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ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (*Special*).—The announcement that a great American armada of fighting craft will congregate in Pacific waters in July, when President Wilson and party will visit the Panama-Pacific Exposition, has set several studios in a flurry. Wires are being pulled at Washington and scripts are being rushed for productions calling for presidents, national crises, threatening battleships and the like. It is expected that there will be a high tide for flag-waving on the screen for some time to follow the appearance of the fleet here.

Louis Joseph Vance, the noted author, is constructing a large and complete studio of modern variety at his new location. Laboratories, nifty dressing rooms, ample housing for an army of extras and a stage 60 by 160 feet are a few of the new structures going up. Mr. Vance will enlarge to two companies. In addition to Mr. Lucas, a contract has been signed with O. A. C. Lund, of "Dollar Mark" fame. Contrary to an impression that has gone abroad, Mr. Vance is not considering photoplays from unknown authors or other unsolicited works.

Director John Adolphi has severed connections with the Mutual here and will direct for the Imp at New York. It is hinted that he will return to the Coast later.

Plan Big Famous Players Studio

Manager Al Kaufman guarantees that million-dollar studio for the Famous Players, in Los Angeles. If the company does not build it, the boy boss will reach down in his own pocket and produce the necessary lucre. Therefore we feel reasonably safe that we have lost Little Mary, good, old Jim Kirkwood and Allan Dwan but temporarily.

Mary Pickford earned $12 last week. She cut slim for six entire days. We can guess where the money went. A Spitz pup, about one-half pint in size, has appeared at the Pickford home. It replaces beloved "Rags," who met an untimely end. Mother Pickford is teaching the newcomer table manners.

Remainder of Pickford news: Witnesses are plentiful to prove that Jack Pickford not only acted as toastmaster at the Photoplayers' good-fellowship dinner, but "got away" with the job in first-class shape. And yet Jack is a youth whose cast-off knee pants still hang in the closet. Some specialist!

Col. William N. Selig is expected to drop into Los Angeles the latter end of the present month. The beloved Selig Jungle Zoo certainly is an attraction for the film magnate.

Daddy Butler and several other Bio players hopped into the broad Pacific during one of Director Morgan's pictures the other day. Friends in the frigid zone should not be jealous but come on out.

GRACE DARMOND,
To Be Seen in Selig Features.

Lee Dougherty, known as "Little Sunshine" at the Bio studio, has the eight-cylinder bug so badly that he may borrow money and buy one as soon as he returns to little, old Noo Yorrk.

Complete "The Ne'er Do Well"

The latest Selig production has been completed. It is "The Ne'er Do Well," a picture from the powerful and all-popular pen of Novelist Rex Beach. While Director Colin Campbell has piled up several miles of negative, the feature will probably go on the market in seven or eight reels. The company, including Kathleen Williams, could not conclude the production while in the Panama zone. Therefore the "streets of Colon" were builded at the Selig Jungle Zoo for the windup.

J. A. Berst, general manager and vice-president of the Selig Polyscope Company, has returned to Chicago after his first visit to the Coast. He devoted two weeks to a study of the three Selig studios here and their needs.

Although Henry Walthall is working in Hollywood, back at the beloved Mutual studio, he still retains his pretty bungalow at Long Beach, thirty miles away. He makes the trip every day and says the mixture of salt and hot air is about right for his temperament.

Hobart Bosworth, Phillips Smalley and his wife, Lois Weber have begun work at the Universal City. The Smalleys will write and produce. Mr. Bosworth will put on features and specials.

Mabel Normand is marked "Dangerous!" just at present. A local newspaper published her marriage (!) and the Keystone star immediately accumulated strenuous thoughts of homicide. Mabel is a good fellow but she wishes to do her own marrying if the time ever comes.

Clapp Joins Mutual

Chester B. Clapp, formerly of the DRAMATIC MIRROR and later scenario editor of the Biograph, has joined Frank Wood's growing staff of photoplay-wrights at the Mutual. Clapp secured two tastes of Los Angeles previously and now has the fever in its most chronic state. With two such chaperons as Hettie Gray Baker and Mary O'Connor, Clapp should not go wrong, even in this big city.

Margaret Fischer came to town from the American studio, and carried away seven new costumes for her part in "The Girl from Town." One was a ballet dress.

Edna Maison is not sorry to be done with the Universal series heavily laden with Oriental lore. A camel ran away with the pretty actress during one of the final scenes, and fell. Miss Maison took a picturesque tumble which injured her dignity muchly.

William D. Taylor is putting on "Damon and Pythias" for the Knights of Pythias here. Taylor is some coach, it is said.

Lottie Pickford, of the famous screen family, is playing opposite Irving Cummings in "The Diamond from the Sky," the American serial. The work began with plenty of punches. Mr. Cummings was shot full of black powder during one scene, while a horse kicked the brunette type of the Pickford family.

Director Henry Otto, of the American, rode mountain trails eight hours in order to secure a novelty. He got it—salmon leaping up the rapids of the Santa Ines river.

Laemmle as an "Extra"

Grace Cunard seized upon President Carl Laemmle and rushed him into a scene at Universal City the other day. At the conclusion Miss Cunard handed her "boss" an extra's card call for $3. Mr. Laemmle collected the cash.

"The Paramount Law," is to be Adel Lane's first picture at the Universal. The actress returns to film work greatly strengthened after a long vacation.

A communication discloses that Belle Bennett is out in Minnesota, starring with a "Minnehaha" company. This laughing cognomen probably is a gurgle of joy at securing such a capable young woman as Miss Bennett. The company is financed by Middle-West capitalists.

Herbert Standing, the fine, old actor appearing in Bosworth, Inc., pictures, is the father of seven sons and five daughters. Guy Standing is a well known English actor.

After a run of eight crowded weeks, it is announced that "The Clansman" will be taken off the screen at Clune's Auditorium, to make way for the long advertised production of Thomas Ince's "Sign of the Rose," with George Beban and company playing the finale on the stage. The return date of the great Griffith picture already is being arranged, however, as Los Angeles has had far from its fill.

Henry Woodruff, who recently signed to appear in N. Y. M. P. C. productions, is to open in "The Beckoning Flame," a story by C. Gardiner Sullivan. Tsuru Aoki, the noted Japanese actor, will play opposite Mr. Woodruff.

William S. Hart and company are playing "The Bad Buck of Santa Ynez," the story of a bad man. It is a hair-raiser.

W. B. WING.

Selig

"Two De Luxe Editions"
An Unsolicited Testimonial

A clothing manufacturer paid recently three thousand or more "iron men" for a page ad in the Saturday Evening Post. He ran two large illustrations showing Rex Beach and Harold MacGrath, and he named "The Adventures of Kathlyn," and "The Spoilers," two great successes filmed by the House of Selig. This manufacturer did not expend many thousands in cold cash for nothing—he knew, just as you know, Mr. Exhibitor, that Selig Spectacular Specials are household words. *He merely cashed in on Selig popularity. He was wise to prevailing sentiment.*

Friend Exhibitor, Won't You Cash in on the Following Releases?

"Lonely Lovers" An appealing Selig photodrama in two reels. Released Monday, April 26th. How Violet left the theatrical boarding house to become a leading lady. Featuring an all-star cast including Wm. Stowell, Marion Warner, Lillian Hayward and others.

The Honor of the Camp—Selig drama in one reel. Released Tuesday, April 27. An exciting story of the mining camps.

The Voice of Eva—Selig drama in one reel. Released Wednesday, April 28. How the bird escaped the gilded cage.

At the Mask Ball—Selig comedy in one reel. Released Friday, April 30. Mr. Prettyman was "detained at the office."

A Selig Jungle-Zoo Wild Animal story in one reel. Released Saturday, May 1. Wild beasts in action.

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Reliance and Majestic Features

"The Sisters," "The Great Leap," "The Three Brothers," "The Lost House," By Richard Harding Davis.

COMING: "Enoch Arden," after Lord Tennyson's poem; "The Absentee," by Frank E. Woods and W. C. Cabanne, featuring Robert Edeson.

IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

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NOT IN COURSE OF PREPARATION, BUT
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ONE EACH WEEK

DIRECT FROM PRODUCER TO EXHIBITOR

Vitagraph's "The Juggernaut" 5 Parts

The Colossal Railroad Wreck Sensation with Earle Williams and Anita Stewart. Direction—Ralph Ince.

Lubin's "The Eagle's Nest" 6 Parts

Mr. Arden's Successful Drama with Edwin Arden and Romaine Fielding. Direction—Romaine Fielding.

Selig's "The Carpet from Bagdad" 5 Parts

From Harold MacGrath's Novel, a Tale of the Orient with Kathlyn Williams, Charles Clary and Wheeler Oakman.

Essanay's "The Slim Princess" 4 Parts

By George Ade with Francis X. Bushman and Ruth Stonehouse.

Vitagraph's "The Island of Regeneration" 6 Parts

Cyrus Townsend Brady's Masterpiece of Unique Romance with Edith Storey and Antonio Moreno. Direction Harry Davenport.

Lubin's "The Sporting Duchess" 6 Parts

Cecil Raleigh's Successful Comedy Drama with Rose Coghlan and Ethel Clayton, supported by George Soule Spencer. Direction Barry O'Neil.

Selig's "Millionaire Baby" 5 Parts

From Anna Katherine Green's Fascinating Mystery Story with Harry Mestayer and John Charles.

Essanay's "Graustark" 6 Parts

By George Barr McCutcheon with Francis X. Bushman and Beverly Bayne.

Vitagraph's "The Sins of the Mothers" 5 Parts

The Powerful $1,000 VITAGRAPH-EVENING SUN Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

Lubin's "The College Widow"

George Ade's Most Successful Comedy with Ethel Clayton and George Soule Spencer. Direction—Barry O'Neil.

Selig's "The Rosary" 5 Parts

Edward E. Rose's soul-stirring, intense drama with Kathlyn Williams and her supporting company.

Essanay's "The Crimson Wing" 6 Parts

By H. C. Chatfield-Taylor with E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

Vitagraph's "Crooky Scruggs" 5 Parts

The Comedy of Innumerable Laughs by Paul West with Frank Daniels. Direction—C. J. Williams.

Lubin's "The Valley of Lost Hope" 5 Parts

By Shannon Fife. With Romaine Fielding. Direction—Romaine Fielding. ELABORATE—SENSATIONAL—SPECTACULAR—DRAMA.

Selig's "A Texas Steer" 5 Parts

Charles Hoyt's greatest American Comedy in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander."

Essanay's "The White Sister" 5 Parts

with Viola Allen, the world famous actress in her greatest success.

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ADDRESSES AND RELEASE DATES ANNOUNCED NEXT WEEK

Kindly mention DRAMATIC MIRROR when you write advertisers.

FEATURE FILMS OF THE WEEK

"Hearts in Exile" Receives Praise—Hazel Dawn Charming in "Niobe"—"Captain Courtesy" Lively—"Prohibition" a Timely Feature—Broadway Star Features

"HEARTS IN EXILE"

Four-Part World Film Release Adapted from John Ozenham's Play by Owen Davis. Directed by James Young.

Count Nicolai, chief of police ..... Montagu Love
Serge Palma, wealthy aristocrat ..... Claude Flemming
Paul Parinff, poor student ..... Vernon Steele
Ivan, Nihilist ..... Paul McAllister
Police Spy ..... Bert Sharkey
Madame Romanoff, the woman ..... Miss Selwynne
Post Governor ..... Fred Truesdell
Hope ..... Clara Kimball Young

Nothing more typically and picturesquely Siberian has been produced to date than this crowning effort at a Russian drama, and nothing, short of a precious passport, will ever suffice to convey the same lesson as the characters in this film. It can be as safely recommended to librarians as an invaluable aid to those trying to "read up" on Russia as to playgoers, because they will discover here some moments more dramatic than in its spoken predecessor, for which John Oxenham is to be credited. That the picture public knows a good film is attested by the applause, an unusual tribute, with which a Hippodrome audience greeted it. Nothing more absorbing than these four reels could be demanded, nor is there much probability of any other than James Young accomplishing it, for this marks his second release, based on Russian life, that is accurate in detail to the last ikon and knout.

That realism may save the day in filmdom is quite plain, for, according to the successful picture prescription, the weakness of an ingredient, such as the scenario, will not be felt, and Mr. Young offers realism of character, direction and setting to a superlative degree. On the other hand the obvious staginess of his action has led to some immensely dramatic moments, proving that the most apparent drawback may have its most decided advantages. His spies who secure their evidence may not seem to come by it honestly; his general who enters the hut, at the psychological moment, to be bound, might seem to lack a bodyguard and reason for his presence; yet every instance of this kind leads to something else that we would not have missed.

Imagine a bearded Russian chief of police with his eye on a charitable worker, a poor young man, Paul, who loves her, and a rich young man who proposes marriage. Early development proves that the girl has her life's heart set on helping the poor and a marriage with the rich man, who can enable her to continue the work, results. The marriage is celebrated with a fine, not to say educational attention to Greek church ceremony. On the pretext of a Nihilist connection the chief of police has her husband and poor young friend sent into exile, the sentences to be announced as they are leaving. Through the jealous intervention of an old flame of the chief's, the wife learns the duration of the sentences and leaves to join her husband. For the sake of the woman he loves, Paul persuades her husband to answer to his name, and at the next roll call they change identity. He gets fifteen years in Siberia—the husband's allotment—while the latter is given five years in the Provinces.

One of Mr. Young's best pictures is the departure of the exiles over the snow, their forced march, their desolation and their final arrival at the Siberian post, such an hegira, full of the correct types, as one might imagine the Hebrews suffered under different circumstances. The wife arrives, goes to live with her husband and finds herself in the hut with Paul, but fearing to disclose her husband's secret and obliged to remain. Luckily enough the hut is possessed of two rooms. On good authority they later learn of his death, in an attempt to escape, and, quite naturally, seek to marry. Their self-administered marriage vow before the image of Christ is another picture masterpiece. Then the husband, disguised as an inspector of mines, arrives. He carries a forged pardon for Paul's release, but in getting away they are also under necessity of binding the post governor, who, inopportunely, happens around. In one of those three-horsed droshkas they safely pass the guard, but the Cossacks are soon in pursuit.

Suddenly Mr. Young jumps his production from well set interiors to deep snowed outdoors. Miles of unbroken snow glisten and sparkle as the sleigh plows through the immaculate sheet, the horses kicking up clouds of flakes. One Cossack rider disappears in a snow drift; another falls into an icy crevice in the lake. As a last resort a duel with guns sends the pursuers back all but exterminated. Never has anything to equal this spectacle of black figures against the white background been surpassed. It makes a very striking ending.

Clara Kimball Young is a great enough actress to be able to portray, incidental to the exigencies of the drama itself, a great cause, the adherence to which is something entirely prior to all her other emotions. Quite apart and apparently her primary passion is her cleaving to what she has determined as her life's work. Her portrayal is in itself worth watching, for she takes acting one plane higher than the usual screen star accomplishes. The male part of the cast was notable in every instance and it would be manifestly unfair to single out any one member of the principals for praise; but for that matter the same may be said of the female parts, for Miss Selwynne, the only other notable, made an effective lovelorn woman. It is one case in many where we can find nothing but great praise for a drama which, if not magnificent, is at least great. F.

"NIOBE"

An Adaptation of Harry and Edward Paulton's Play of the Same Name Featuring Hazel Dawn. Produced by Daniel Frohman in Association with the Famous Players Film Company.

Niobe ..... Hazel Dawn
Peter Amos Dunn ..... Charles Abbe
Pauline ..... Maude Odell
Helen ..... Marie Leonard
Cornelius ..... Leigh Denny
Beatrice ..... Irene Haisman
Tompkins ..... Wilmuth Merkyl

Hazel Dawn, garbed only in an elaborate robe de nuit, dancing around in the moonlight amid wondrously beautiful settings, is one of the most beautiful sights that it has ever been our pleasure to witness. It was an exemplification of pure Dionysian art. Moonlight frequently makes an ugly woman look beautiful, imagine what it does to a woman who needs not this aid to pulchritude, and you have an idea of Hazel Dawn in "Niobe." Besides Miss Dawn, "Niobe" has a number of exceedingly laughable situations and some most excellent photography which was intensified in parts by the able execution of the Strand organist. He can make such a realistic imitation of thunder that one unconsciously turns up the coat collar and wonders why it doesn't rain. Taken as a whole, "Niobe" is a mighty good picture well executed in every detail.

And, furthermore, it is a complete picture, there is nothing left out, and one not only gets the story of the play as written by the Paultons, but also the mythological story of Niobe, the Roman matron turned into stone because she was so proud and boastful of her children. The destruction of the Roman city by the eruption of a volcano was exceedingly well worked out, and it was here that the Strand organist played the stellar part. After showing the excavation of the statue by a group of archæologists the story is brought down to modern times with the arrival of the statue in New York, where it is taken to the residence of a wealthy insurance broker for safe keeping. While his wife and sister are at the theater he falls asleep in front of the fire and dreams that the statue comes to life and then the fun starts in, and then also comes Miss Dawn's opportunity as an exponent of Dionysian art. This is, indeed, one instance where Thalia and Terpsichore travel hand in hand for the delectable farcical humor of the Paultons and Miss Dawn's dancing are interchangeable as a means of riveting the attention. But in the end, one remembers the beauty and the dancing and forgets the humor.

It is unfortunate that Charles Abbe found it necessary to overact the humor producing character of Peter Amos Dunn to the extent which he did. In the closing scenes he was much better and showed a keener appreciation of some of the more delicate parts of the comedy. The other members of the cast were consistently good. Special mention should also be given the beautiful exterior settings which serve as a background for Miss Dawn's interpolated number as a disciple of Terpsichore. "Niobe" is a thoroughly enjoyable picture, and there is a feeling of regret that it could not go on forever when it is finally brought to a close. E.

"CAPTAIN COURTESY"

Five-Part Bosworth Release for April 19 Featuring Dustin Farnum. From the Novel by Edward Childs Carpenter.

Captain Courtesy ..... Dustin Farnum
Father Reinaldo, the padre ..... Herbert Standing
Eleanor, his ward ..... Winifred Kingston
Granville, the spy ..... Courtenay Foote
Jocosa, Mexican lover ..... Carl Von Schiller
Indian Servant ..... Wilson Brown

That thrilling melodrama may also make a highly artistic picture, depending entirely upon who the director is, seems to be the most logical stand to reach after having allowed yourself to be worked into a frenzy of expectation and excitement, and incidentally marveling at the art with which it is set. This is what "they" want without a doubt—"they" standing for the action loving public, for there is not an idle moment in "Captain Courtesy." And what is more, the dynamics of action is here heightened by transfering it to horse and the plot gallops on its way. But for the fact that it is timed in 1840, were it modern for instance, aeroplanes would be resorted to, for it is that kind of material in which all restraint is cut loose. It is a whooping melodrama plus a marvelous lot of scenery and settings and put on by a director and cast that entered fully into the spirit of the moment. You will get almost as many laughs out of the subtitles as you would from a similar melodrama if it were played on the Bowery.

The play is swift in establishing its atmosphere, Southern California, the time before the invasion by the gold miners, when the Mexicans controlled that part of the country. The plot is quite simple.

A SCENE DURING THE SLAYING OF "CAPTAIN COURTESY," At the Bosworth-Morosco Los Angeles Studios.

Mexicans are in the ascendancy and American settlers are slain. One good looking youth in particular swears over the slain bodies of his parents, raising his arms in celestial vows to be requited on the unknown murderer. Thereafter he is known as "Captain Courtesy" a picturesque bandit of the road, a terror to all Mexicans and a friend to American settlers. His lucky arrival at the convent rescues the ward of the padre from a little unpleasant embrace and gives the story its missing character—the girl. Thereafter it is nip and tuck between the good looking bandit cavalier and the American spy, who is, in reality, in league with the Mexicans. It happens that the night "Captain Courtesy" finds an excuse in his horse's lameness to stop at the mission and renew his abrupt acquaintance with the girl, the spy enters and is interrupted in his attempt at the gold cache of the old padre. Finally, skipping quite a bit of incidental material, the spy has the mission attacked by the Mexicans in numbers. "Captain Courtesy," who has by now discarded his identity and joined the settlers' riflemen and, finding them insufficient defense for the mission, goes a second time and brings the U. S. troops who happen to be near enough to be able to be brought in time. He also gets his chance at the spy, the slayer of his parents, but the pleadings of the girl cause him to prefer allowing a humiliating exit to the death grasp he had on the villain's wind pipe. Need we add that he embraces the girl just before the end of the last reel? Captain Kidd, Nick Carter, and a score of other mythical dare devils had nothing on this hero, for he is the real unrestrained article.

Dustin Farnum has everything that goes with youth and good acting. He also rides like a champion. His trick horse climbs impossible looking banks or reverses and slides down to what seem an imminent fall. He also leaps from windows and in every possible manner makes you gasp and bears his master in triumphant arrival or escape whenever the exigencies of the action demand it. Courtenay Foote makes a real old-time villain, scowls and curses. Winifred Kingston plays the modest maiden of the mission, starched frocks and curls. There were others in the cast equally good.

There were also the exteriors for it was mostly an out-of-door drama, and the director did not stint himself in the use of pretty locations. Their single interior was the mission which for reality and correct settings might have been a still extant sample of Spanish architecture with the roof removed for better lighting effects. For the picture is as prettily lit as it was set. It is in short, a mellow and beautifully laid melodrama. F.

"PROHIBITION"

Six-Part Melodrama Written and Produced by Hal Reid for the Prohibition Film Company. (William Steiner and Robert T. Kane.)

Hal Reid has followed the public pulse long enough in the dramatic field to qualify somewhat as a judge of what the public wants. In "Prohibition" he has struck what is probably the most timely topic on the screen at present. Prohibition is on the public tongue throughout the country, and there is no doubt that a screen production grounded on this argument will prove extremely popular. "Prohibition," the six-reel feature, has every element of a money getter.

It is natural that with such a subject the story woven for presentation on the screen should be extremely melodramatic. Hal Reid does not attempt so much to give us a closely knit drama, as he strives to trace the story of alcohol through particular families from father to son. The development may be expected to be loose, but it is effective, because Hal Reid may be counted upon to know what is dramatic in a situation and what will get over with force. He is favored with a good cast, all the players being capable. Among the stars who are seen, Thurlow Bergen and Dave Wall may be mentioned to give an idea of the strength of the playing forces.

The timeliness of the picture is enhanced by views showing Secretary of State Bryan, Secretary of the Navy Daniels, and a score of Senators and Representatives who are active in the cause of Prohibition. The story concerns the elder Larkins and Irvings, and then carries the effects of drink to the Larkins boys. It is a forceful, interesting story, with considerable suspense. An allegory is introduced by showing the Demon Rum, Mephistopheles, Intelligence, and the Angel of Prohibition. Scenes are introduced, showing the Octupus of Rum and the Nativity.

The picture is capably staged. The production was made by the Photo Drama Company for the Prohibition Film Company. W.

BROADWAY STAR FEATURES

"Between the Two of Them"

Three-Part Drama Produced by Sidney Drew from the Scenario by Shannon Fife. Released on the Vitagraph Programme April 13.

George Gray, playwright ..... Sidney Drew
His Wife ..... Mrs. Sidney Drew
Her Mother ..... Mrs. Mary Maurice
Leonard West, critic ..... Paul Scardon
Steele, detective ..... Courtenay Van Deesen

It is rather difficult to estimate the appeal which this offering will make to the general public who may or may not be as interested in watching the work of the two Drews in a new field of endeavor. But then, everyone knows this pair in comedy and it is not too much to imagine that the rank and file of fandom will view it with equal interest. For without the dominant, immovable personality of Mr. Drew the play would hardly be itself; it is one of those cases where the players have been the making of a good production. It is the same cast Mr. Drew used in his comedy offerings and they are not essentially different. Of the two, his wife is by far the most emotional. Her talented husband prefers to express deep feeling inwardly. His lack of expression is no serious drawback to the dramatic moments, however, for his always striking features, as intimated, may be judged to hide a world of unexpressed thought.

Shannon Fife's manuscript is one of those compact affairs that seems to be made for the place it occupies, namely, three thousand feet. It concerns an estrangement between man and wife and the part played therein by a dramatic critic. His opinion proves, of course, to be the judgment based on infallible knowledge and, knowing some of the critics, we are led to surmise this, the most improbable part of the play, assuredly the most improbable character. However, granting that critics may, accidentally, be right, the wife of the playwright has the correct idea in taking her version of her husband's play to him for an advance verdict, for, as she probably knew, no critic if he had once approved of the manuscript would go any further in his criticism than roasting the man who staged it and the actors who participated. The manuscript, at least, would be safe.

(*Continued on page 32*)

LUBIN

PRESENTS

A GREAT SERIAL

MYSTERY DRAMA

BY

EMMETT CAMPBELL HALL

ROAD O' STRIFE

In 15 Parts

One Part Released Each Monday

Crane Wilbur Mary Charleson John E. Ince Rosetta Brice Jack Standing

AN ALL STAR CAST

Including

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William H. Turner Clarence Jay Elmer Francis Joyner
Howard M. Mitchell Bernard Siegel Ferdinand Tidmarsh
Florence Hackett Percy Winter

and many others

EVERY ONE A PICTURE FAVORITE

AN ARTISTIC PHOTOGRAPHIC INNOVATION

Book this Series and Crowd Your Houses

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Alas, the poor script writer;
I knew him well. He was a man of infinite jest."
—Shakespeare Down-to-Date.

* * * *

William N. Selig is perhaps the only manufacturer of motion pictures in the world who is also an able judge of a photoplay manuscript. Colonel Selig believes that the story—the plot, if you please—is the rock-bound foundation for the entire photoplay structure, and he believes that if the plot, or the foundation, is secure, the entire structure will profit thereby. He is correct and it is to be hoped that some others will gain the same ideas for the future, at least. Colonel Selig is known for his love of the artistic. His home in Chicago is filled with beautiful works of art, including painting and marbles. The magnificent Jungle-Zoo conceived by Mr. Selig, and built according to his ideas, is another monument to his sense of the artistic. It has been stated that the archway alone to the Selig Jungle-Zoo at Los Angeles cost over $50,000. It has also been hinted that perhaps this statement was a merry quip of some publicity man. Not at all. The main entrance to the Selig Zoo was designed by an Italian sculptor of note and the cost of the magnificent archway of elephants in stone will exceed $50,000. And this gateway is just one artistic item of the Selig Jungle-Zoo. Mr. Selig is naturally a keen judge of the artistic in photoplay plots. He personally gives final decision on all stories, novels, and original scripts submitted to the Selig Company for filming purposes, and he can almost instantly ascertain the value of a plot intended for the animated screen. It is not the cost, it is the *artistic worth* of the story that is weighed in the balance. Mr. Selig alone recognised the possibilities of Rex Beach's novel, "The Spoilers," for motion picture purposes, and he caused to be builded an entire Alaskan town which later was destroyed by dynamite, an action called for in the story. Colonel Selig's original methods in exploiting "The Adventures of Kathlyn," the first photoplay serial of adventure, has never been improved upon. Imitation in this respect is the sincerest form of flattery, for the "Kathlyn" innovation has been followed since the time of its initial appearance with a succession of "perils," "episodes," "chronicles," etc., etc. Colonel Selig has been known to carry a bundle of manuscripts with him to read in railway journeys; he has been seen passing upon stories while riding in his automobile, he has upon many occasions taken stories home after a hard day's work at the office, in order to personally ascertain just what was suitable for production according to his own ideas. The Selig Company is not now in the market for scripts. It is useless to submit to the Selig Company at present. But you can bet your last dollar that when the Selig market again opens, Colonel Selig will again give final decision on photoplay manuscripts and with his keen editorial judgment will separate the wheat from the chaff with marvelous rapidity.

* * * *

"He who steals my purse steals trash,
But he who steals my plot takes all that I have."
—Shakespeare Down-to-Date.

* * * *

Literary Coincidences.

"May I ask your advice as one of the hundred million scenario writers of the United States? I sent a two-part photoplay to one of the prominent film companies some months ago. They kept it a month and returned it. I noticed in my Mirror the announcement of the release of a two-part photoplay by this company and the title aroused my suspicion. I went to see it, and so help me Isaac, it is a steal and not an extra clever one at that. A child could recognise it. The high cost of living is a vital problem with me; is there anything a poor cuss can do except grin?" We shall answer the above plaint with a little story of a recent experience. In collaboration with another script writer, we prepared a story. After much thought we hit on what we believed was an original title. The story was completed last October, submitted to a film company, and the story was purchased. We named the two-part story "In the Eyes of the World." In December, Harold Bell Wright's latest novel was advertised. It was named "Through the Eyes of the World." We had named our story two months before Wright's novel was announced. We notified the film company and our title was changed. We could have retained the title, for it was original with us and we got there first. The title was also original with Mr. Wright, for he never had heard of our humble manuscript. It was a literary coincidence. Despite the oft-repeated assertion that no two ideas are exactly alike, we beg to state that we have seen many strange coincidences in our time in literary work. Ideas are, sometimes, startlingly similar, and the best thing to do is to be charitable. Great minds run in the same channels, you know, and we have lost probably a dozen sales because the other fellow saw our idea and got to the market before us. Any successful literary worker can relate a string of similar experiences.

* * * *

"To write or not to write,
That is the question."
—Shakespeare Down-to-Date.

* * * *

Miss Carpenter's Methods.

Elizabeth Carpenter, who is rapidly coming to the front as a writer of unusual plots, tells of her success in submitting by synopsis. "About a year ago a few of the film companies began to advertise that they would consider synopses without the detailed script. Being engaged in another business which enabled me to give only the smaller portion of my time to writing, and feeling at the same time a strong desire to write, I decided to turn my thoughts and my efforts to writing strong plots, or synopses, and leaving the construction to the editors. In a very short time it dawned upon me that it was my ideas which have been selling my scripts, rather than my painstaking construction. My synopses began to find a place with the very best companies. Little by little, with hard work and constant application, I learned the special needs of the different editors and began writing to their needs. Now, after one year of "synopsis only" writing, I have forty-two scripts sold to my credit. A few of these are complete scenarios, but the majority are synopses only. I work about three hours a day, usually in the forenoon. I plan out my story before I come to the machine, then I write it straight through, if possible, without interruption. I give hours of thought to every play before writing it, then I make my synopsis full, strong, and as artistic as possible. I tell every necessary bit of business and action, and I insert an occasional telling leader, sometimes a verse which is especially applicable. My synopses run from three hundred to two thousand words, according to the length and strength of the idea contained in it. Little by little one learns many excellent secrets. The screen is an excellent teacher. The "Real and Near" Department is also a fount of interest, containing many a timely hint which alone is worth a year's subscription to THE MIRROR. I am receiving letters now and then from new writers asking my advice. I always reply to these, for I feel that I am still one of them. To all I say practically the same thing: 'If you feel certain that you have a bright, original idea, write it down in the simplest and clearest words you can find, without fretting over scenes, sub-titles or any of the so-called technique. If the idea is clever, it will sell.' The highest prices I receive for synopses are from $60 to $75 each."

* * * *

"And thus is the winter of our discontent
Made glorious summer by an editorial check."
—Shakespeare Down-to-Date.

* * * *

Hall of Fame.

Clarence J. Caine, the Chicago scribe, is editing a photo-playwright's page and is doing nobly.

Will M. Ritchey, script writer and former newspaperman, likes to play the piano and his friends enjoy having him do it.

Little Miss Anita Loos, who turns out plots with great success, makes doll dresses for relaxation.

Wallace C. Clifton and Mrs. Clifton both write successful photoplays. Clifton once "trod the boards."

Shannon Fife, writer of Lubin human interest stuff, is going to accept a diploma from the University of Pennsylvania.

Roy McCardell has joined the Photoplay Author's League of America.

* * * *

"All the world's a stage,
And all the people merely script writers."
—Shakespeare Down-to-Date.

* * * *

The Ed-Au Club.

The April meeting of the Ed-Au Club, held at Keen's Chop House, Wednesday evening, April 7, was well attended. Mr. Donald Buchanan read a paper on "Why the Photo-playwright Has Not Arrived." President George L. Sargent presided. A permanent Board of Governors, five in number, were elected, three of whom shall institute a quorum. More commodious quarters may be obtained. A campaign for new members is to be instituted, and those having marketed ten scripts are eligible.

The Photoplay Authors' League has accomplished some material reforms during the past year. Membership has also increased by leaps and bounds. The League co-operated with THE DRAMATIC MIRROR in an attempt to secure some legal justice to photoplay authors and loyally supported the copyright bill introduced by Representative F. B. Willis. When Mr. Willis resigned from Congress to become Governor of Ohio, it was hoped that others would push the measure, which was skilfully drawn, but so far, despite the best efforts of the League and THE MIRROR, the bill has remained buried in committee. We urge all script writers to petition their Congressional representatives to support the copyright measure and to bring it to the light of day.

* * * *

"It is nobler to suffer the slings and arrows of outrageous fortune,
For opposing will not end them."
—Shakespeare Down-to-Date.

* * * *

Sixes and Sevens.

Civil War plots are not at a premium.

The World Film Company is not buying at present.

Do not enclose loose postage and then object because of postage due; send a *properly* stamped and self-addressed envelope.

The Selig Company has invited script writers to accompany the "Selig Movie Special" to California on July 8. A Pullman has been reserved for them and it is named "The Carbon Copy." Gilson Willets, William Lord Wright, Luella O. Parsons, Clarence J. Caine and others will head the delegation. The Pacific Coast colony of script writers promise a royal reception.

The New York *World* is offering each week $25 for a scenario melodrama that can be told in twenty-six paragraphs. Six scenes are run in each day's issue.

* * * *

"Lay on MacDuff,
And damned be the writer who cries 'plagiarism!'"
—Shakespeare Down-to-Date.

* * * *

The Day's Work.

In the current number of *The Photoplay Author*, Russell R. Smith correctly describes the day's work of a scenario editor. We take the liberty of quoting portions of an unusually excellent article: "The word 'editor' is misleading and only partially names his duties. One of his duties consists of writing a regular output of scripts, and rewriting partly or wholly those few photoplays that are purchased by him. For few, of any scripts, are ever received in the exact form required by the directors of his company. In writing the script, the editor and contract studio author have the advantage of knowing conditions and people available and thus his script is more apt to be correct and can easily be put on. The average outside writer knows little of these conditions. Of course every amateur suspects all editors of a deep laid conspiracy against him, until an occasional author sells one script; then he changes his mind—until the next forty or so also fail to sell, when he reverts to his original conclusion that editors refuse to buy anything from anybody. But it remains a fact that the busy editor hails with delight unspeakable the good script from an unknown from the depths of a forest or backwoods farm, and his tired eyes gleam with interest as he scans a synopsis that promises something new or virile in drama or comedy. The concern (the Mutual Film Corporation) for which the present editor edits does not have any 'first readers' at all, but the writer reads personally *every* script that comes into the office through the mails or otherwise. And when one is assured that, when the bureau started, the mails brought over eleven thousand manuscripts in seven weeks, it can readily be seen that the writer had some night work to do. We prefer to 'read ourselves blind' rather than to have any less experienced reader pass over something that is good. The 'foreign public' offers another phase of the scenario editor's work for which he must be alert, especially in writing a scenario. Certain things are liked in Europe that are necessary to consider when writing a script, things that are sure to make the picture sell abroad. That is the main reason why so many cowboy and Western pictures are done, as the European public, especially the British, are wildly enthusiastic over such films."

* * * *

"Shall I not take mine ease in mine inn?
Not if you write scripts!"
—Shakespeare Down-to-Date.

* * * *

Catering to New Markets.

Supposing you wish to develop a brand new market—a market to which you have never previously submitted—what will you do? Will you just gather up a lot of old scripts and send a dozen or so to the editor? We hope not. Permit us to give you a method which was recently followed by Ripes Winthrop Sargent, of enduring fame. Ripes had his eye on a new market. The editor had never considered his work previously and here is the way Sargent went about it. He got all the old releases of that particular company and he studied them. He studied the casts, the parts enacted by the principal players; he got a line on the character of stories being put forth by the concern. He selected a certain star and he proceeded to write plots peculiarly adapted to that player. Then he started to submit his scripts, one-reelers, one and two at a time. There was an immediate response. The editor knew that Sargent was studying the needs of the company and he also appreciated that the editorial time was not being taken up with dodging random shots. Sargent endeavored to hit the bull's-eye with every script. He started to sell to a new and desirable market. There was no legerdemain about it; the reputation of the writer counted for little—in fact, the better known the writer the more closely is that writer's work scrutinised by editors unfamiliar with it—Sargent used intelligence, he studied that market, and he studied its editorial policies away back through files and publicity matter, before he started to work. Brains and elbow grease are essentials. You try out this method.

* * * *

Extra! Extra!

Mae Tinee, of the Chicago *Tribune*, never wrote a photoplay and doesn't intend to!

* * * *

And the Word "Movies."

Just after we had written a treatise covering the subject of the expression "Movies" Cora Drew enters the arena and dares to take the opposite side of the question. Well, she's got her nerve! However, she presents stronger arguments than we and here they are: "Everyone knows what moving pictures are and it's absurd on its face for any editor to say "yes" to the word 'movies' because everybody knows what it means." What an excuse! Everyone in England knows what a 'bobbie' is but they say 'Officer'; it shows respect. Shall America show disrespect to one of her greatest industries, her largest and most popular amusement? By no means: Let us make a stand for higher standards. Play up to advance conditions, not draw down an ostensibly educational thing by giving it, like Tray, a bad name. Absolutely, it is not a good word and it sounds like poking fun at the business. If we would instill into the child the best, we must get away from all that is common and slangy. How weak one editor's given reason, 'indispensable in writing heads,' 'sketches,' etc., never 'pictures.' If motion or moving pictures is too long, will not all the world know what 'pictures' mean? Certainly. Out of one thousand editors, 511, or a little over half, who took the trouble to answer, if we are to trust to a report in the *Photoplay Magazine*, have voted against uplift! Is it representative of the United States?" In reply to Cora Drew we would side-step with the reply, "You can search us!"

INDEPENDENT FILMS

Pathe News, No. 28.—News events of the week including the departure of United States soldiers from Fort Slocum for foreign service; the funeral of Lincoln Beachey; the departure of the Atlantic liner *Lapland* laden with automobiles for use in the war; baby girls pronounced perfect by the doctors at the Panama Congress; the Columbia University crew taking its first practice spin of the season on the Hudson; Gladys Faris Indiana dancing on the beach at San Francisco; the Swiss army ready to defend the neutrality of the country; Russian soldiers in camp; Russian aleds seen in action and an animated cartoon. E.

Pathe News, No. 24.—The views in this series include an airplane man driving an automobile across the Continent; the carmine potato crop being distributed to the poor; Rosenfeld descending twenty-three stories hand over hand on a rope; review of a Welsh regiment in London; a baby which slept through the destruction of its perambulator by a Zeppelin bomb; school boys drilling in France; boy scouts helping at the training camp in England; the aleds guns that helped destroy Przemysl; Russian Cossacks who took part in the aleds and an animated cartoon. E.

Pathe News (No. 20).—Interesting news events including the through sailing on American liners because of the fear of German submarines; Winter sports in Switzerland; man riding by San Francisco snapshot to a bicycle on a $1,000 bet; funeral of a Syrian bishop; the streets of Venice inundated by the overflow of the Grand Canal; Dr. Harvey W. Wiley and his cure took baby; devastation wrought by the Russian and Austrian armies in Galicia; King George of England reviewing recruits as they depart for the front; British recruits in British East Africa drilling; English recruits practicing bridge building and an animated cartoon by Bray. E.

Too Much Bull (Pathe).—A good laughable comedy written by Octavia Handworth, in which two actors go hunting and mistake the domesticated beasts in a farm yard for wild animals. They discover their mistake, and in order to get close enough to the wild animals so that they can all them conceal themselves in a property cow. They are chased by a real bull with a temper not remarkable for its gentleness, and are eventually followed by a large crowd. They lead this crowd to the theater, and the company manager invites them all inside to see the performance, thereby saving the troop from becoming stranded. E.

Pathe News No. 22 (March 22).—The dedication of the third highest steel radio tower at the Illinois naval training station; weekly publicity given the Prince Pats, when some Oklahoma Indians arrive; an express wreck in Indiana; Montreal citizens leave the Twenty-ninth Infantry on its way to France by the army steamer *Oxford*; a five-cent school of dentistry at Boston for school children; the anarchist effect on the Fountain of Energy and the Tower of Jewels, some more Prince Pats snatched; some exclusive pictures taken by a Pathe camera man showing how the Russian soldiers, off duty, spend their time. E.

His Friend the Captain (Pathe).—American made, this comedy follows if not advances over some of the work that have been made for it. There is a son, who is warned by his father not to drink and who takes up the next morning with a tramp in bed with him, he having picked up his friend while in the heights of hospitality the night before. So he introduces the tramp as a famous General his father was expecting and after giving a single instance of his valor he proceeds to break up dishes and a terrified but awed household until the arrival of the real general, who draws a pistol and so on. At times the burlesque becomes so exaggerated as to be grotesque. Yet this humor, forced because of the speed with which it is put on, and the extreme make-up of the tramp, will without a doubt be acceptable to many. E.

LICENSED FILM RELEASES

Monday, April 19.

(Bio.) The Ebbing Tide. Dr.
(Edison) No release this week.
(Sss.) The Mystery of the Silent Death. Dr.
(Kalem) The Face of the Madonna. Three parts. Dr.
(Lubin) Road o' Strife Series. No. 3. "The Silver Cup." Dr.
(Selig) The Great Experiment. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 21, 1915.
(Vita.) The Taming of Rita. Com.

Tuesday, April 20.

(Bio.) The Quicksands of Society. Two parts. Dr.
(Edison) Martha's Romeo. Com.
(Sss.) The Snow-Burner. Three parts. Dr.
(Kalem) Lotta Coin's Ghost. Com.
(Lubin) Mixed Plate. Com.
(Selig) The Conversion of Smiling Tom. Dr.
(Vita.) The Closing of the Circuit. Two parts. Dr.

Wednesday, April 21.

(Edison) Sleep, Beautiful Sleep. Com.
(Sss.) The Fable of "The Unfettered Birds." Com.
(Kalem) Mike Donegal's Escape (Episode No. 12 of "The Girl Detective" Series. Two parts. Dr.)
(Lubin) The Terrible One. Three parts. Dr.
(Selig) The Face at the Window. Dr.
(Vita.) The Gutter Snipe. Com.-Dr.

Thursday, April 22.

(Bio.) To Have and to Lose. Dr.
(Sss.) Dupe in Wax. Com.
(Lubin) A Delayed Reformation. Two parts. Dr.
(Selig) Feminine Wit. Com.
(Selig) Hearst-Selig News Pictorial, No. 22, 1915.
(Vita.) Sonny Jim and the Valentine. Com.-Dr.

Friday, April 23.

(Bio.) When Hearts Are Young. Com.-Dr.
(Edison) Out of the Ruins. Three parts. Dr.
(Sss.) His Wife's Secret. Dr.
(Kalem) Willie Whipple's Dream. Com.
(Lubin) Indirection. Dr.
(Selig) The Idol of Paris. Com.
(Vita.) Whose Husband? Com.

Saturday, April 24.

(Bio.) Jean the Faithful. Dr.
(Edison) The Heart of a Waif. Dr.
(Sss.) The Conspiracy at the Chateau. Dr.
(Kalem) A Race for a Crossing. (Episode No. 24 of the "Hazards of Helen" Railroad Series. Dr.)
(Lubin) The Fresh Agent. Com.
(Lubin) The Haunted Attic. Com.
(Selig) The Tyrant of the Veldt. Jungle. Exo. Dr.
(Vita.) Pawns of Mars. Three parts. Broadway Star Feature. Dr.

P-R-O-H-I-B-I-T-I-O-N

PROHIBITION

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BY PHOTO DRAMA CO., 220 WEST 42ND STREET

UNIVERSAL FILM RELEASES

Monday, April 19.

(Imp) Wild Blood. Dr.
(Joker) The Fatal Kiss. Com.
(Joker) An Educational Subject on the Same Reel.
(Victor) The Stool Pigeon. Two parts. Dr.

Tuesday, April 20.

(Gold Seal) The Whirling Disk. Two parts. Dr.
(Nestor) Eddie's Awful Predicament. Com.
(Nestor) An Educational Subject on the Same Reel.
(Rex) The Affair of the Torface. Dr.

Wednesday, April 21.

(Animated Weekly) No. 102.
(Laemmle) Mavis of the Glen. Three parts. Dr.
(L-Ko) No release this week.

Thursday, April 22.

(Big "U") The Fear Within. Dr.
(Rex) The Ladder of Fortune. Two parts. Dr.
(Sterling) His Smashing Career. Com.

Friday, April 23.

(Imp) The Adventure of the Yellow Curl Papers. Two parts. Com.-Dr.
(Victor) Two Hearts and a Skin. Com.
(Victor) The Artist and the Vengeful One. Dr.

Saturday, April 24.

(Bison) The War of the Wild. Two parts. Dr.
(Joker) When War Threatened. Com.
(Powers) Love and Handcuffs. Dr.

MUTUAL FILM RELEASES

Monday, April 19.

(Amer.) The Cattle Ranch. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Rolf.) The Stain of Dishonor. Dr.

Tuesday, April 20.

(Beauty) Oh, Daddy. Com.-Dr.
(Maj.) The Story of a Story. Dr.
(Than.) The Undertow. Two parts. Dr.

Wednesday, April 21.

(Amer.) She Walketh Alone. Dr.
(Broncho) The Disillusionment of Jane. Two parts. Dr.
(Rolf.) Rose Leaves. Dr.

Thursday, April 22.

(Domino) The Artist's Model. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual Weekly) No. 16, 1915.

Friday, April 23.

(Falstaff) The Handicap of Beauty. Com.-Dr.
(Kay-Bee) The Riddle of the Wooden Leg. Two parts. Dr.
(Than.) The Reformation of Peter and Paul. Com.-Dr.

Saturday, April 24.

(Keystone) (Title not yet announced.)
(Rolf.) God is Love. Two parts. Dr.
(Royal) Hungry Hank at the Fair. Com.

UNITED FILM RELEASES

Monday, April 19.

(Ideal) Shadows of the Harbor. Two parts. Dr.

Tuesday, April 20.

(Premier) Girl with the Camera. Dr.
(Superba) Uncle's Last Letter. Com.

Wednesday, April 21.

(Empress) The Room Between. Two parts. Dr.

Thursday, April 22.

(Luna) Her New Yob. Com.
(Starlight) You Need a Doctor. Com.

Friday, April 23.

(Empress) More and More. Com.

Saturday, April 24.

(Lariat) The Parasite's Double. Two parts. Dr.

ALLAN DWAN

FEATURE PRODUCER
Famous Players Film Co.

CURRENT RELEASES

"The County Chairman"	Maclyn Arbuckle
"The Straight Road"	Gladys Hanson
"Wildflower"	Marguerite Clark
"The Dancing Girl"	Florence Reed
"David Harum"	Wm. H. Crane
"The Pretty Sister of José"	Marguerite Clark
"The Commanding Officer"	Star Cast

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Universal Films **Imp Brand**

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Los Angeles, Cal.

"The Clansman" (in preparation) "Battle of the Sexes"

HENRY B. WALTHALL

RECENT RELEASES

HOME, SWEET HOME	STRONGHEART	THE AVENGING CONSCIENCE
LORD CHUMLEY	CLASSMATES	JUDITH OF BETHULIA

"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

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THE PATHÉ EXCHANGE INC.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

BROADWAY STAR FEATURES

(Continued from page 28.)

The trouble comes in when the husband, whose wife's play his wife has secretly determined to improve upon, hears of her visits to the critic for his opinion, before and after revision. He leaves her without demanding an explanation, and resides at the club. Then the play is given and he finds out the improved climaxes are the work of his wife and so acknowledges it in his curtain speech.

A part of the play was shown, being a short snatch from the spoken playlet recently given at the Vitagraph Theater. It, as well as the main story, moves imperceptibly and tastefully on its dramatic way. A notable performance was that of Mrs. Mary Maurice as the mother; in fact it was very much her week, because she was just as pleasantly noticeable in the second Star Feature as in this, the first and more important.

"The Return of Maurice Donnelly"

A Preachment in Three Parts Produced by William Humphrey and Written by William Addison Lathrop. For Release on the Vitagraph Programme April 10.

Maurice Donnelly, chauffeur ..... Leo Delaney
Edith Dent, lawyer ..... Leah Baird
Mrs. Donnelly, his mother .. Mrs. Mary Maurice
The Gang Leader ..... Denton Vane
His Henchman ..... Daniel Hayes
Jennie, of the gang ..... Josephine Earle

Whether the play was written, as the insert announces, as a "dramatic preachment" based on the possibility of revivification, or whether, trying to get a new ending to the somewhat usual case where the wrong man is convicted and proven guiltless in time to escape the gallows, the author hit upon this original means is mere curiosity. The latter, however, seems the more probable, since the odium attached to a preachment is entirely absent, although this must not be construed as making it any the less poignant. It is one of the series of films big in spirit, with which the Vitagraph Company has so successfully pointed out present evils, "The Locked Door," for instance, or the picture that advocated the pension bill for widowed mothers. Here we see the evils of capital punishment because, as shown, the victim is proven to be still alive at the end of twenty-four hours.

The rest of the film is not so notable. It is difficult to imagine walking into a Bowery "dive" and doing what our hero does or later what the detectives accomplish. Still it makes for the ultimate drama and succeeds also in "framing up" a chauffeur with the murder of a policeman. It matters not how, for we are principally concerned with the fact that the chauffeur, who, by the way, is an ex-lawyer and in love with a female lawyer, is sentenced to death and that the sentence is carried out. Since the man is to be brought back to life, the way the usual proof of the murder is secured is far below the usual work of this class, the offering relying on the fact, apparently, that it had an entirely new thrill to offer in this connection, a fact, unfortunately, which so often tends to carelessness in other parts of the film.

The high tension electricity is first shown bringing a rabbit, recently dead, back to life. Then the corpse is brought back from the electric chamber, quite dead and cold, and by the tremendous voltage likewise brought back, and then the clumsily acquired proof of his innocence comes in happily in keeping him from a second trip to death. This is without doubt the best part of the play, for good lighting effects make the intense spark, the bare torso and the more or less breathless expectation, the one really great moment of the play.

Leo Delaney has a role that allows him the full range of sorrowful emotion from despondency to death. Mrs. Maurice makes a wonderful broken hearted old lady of the mother and the other parts were also well taken care of.

F.

KALEM'S "CELEBRATED CASE"

The all-star revival of "A Celebrated Case" at the Empire Theater has awakened interest in the Kalem production of this play recently released through the General Film Company. The success of the Frohman-Belasco presentation indicates the hold this play has on the public and the reason for Kalem's producing it for the screen with an all-star photoplay cast.

In many respects the motion picture offers thrills that can only be suggested on the stage. For instance, in the play the Battle of Fontenoy is merely referred to by O'Rourke, while in the Kalem production the battle is shown on a broad scale.

Among the Kalem stars who appear in the photoplay production of "A Celebrated Case" are Alice Joyce, Guy Coombs, Alice Hollister, Marguerite Courtot, Harry Millarde, James B. Ross, and others of equal prominence.

"SNOBS" AT THE STRAND

Jesse L. Lasky's production of "Snobs," with Victor Moore in the leading role, is the current attraction at the Strand Theater, thus giving the Lasky organization the honor of being on the first anniversary bill at this playhouse. It is said that the release date of "Snobs" was changed after Manager Rothapfel, of the Strand, had seen the picture, and requested that he be allowed to show it for the anniversary.

JESSE L. LASKY

PRESENTS
THE ILLUSTRIOUS COMEDY STAR

VICTOR MOORE

IN A PICTURIZATION OF THE FAMOUS BROADWAY SATIRICAL SUCCESS

SNOBS

by George Bronson-Howard

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By ALFRED SUTRO

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Jack B. Sherrill — Sidney Mason — Kate Meek

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Directing KING BAGGOT

UNIVERSAL FILMS — IMP BRAND

F. McGREW WILLIS

AUTHOR

218 SOUTH FLOWER • • • LOS ANGELES

Production finished: Jackie Saunders, the Balboa Girl, in *Jean*, a four part feature written especially for her.

Kathryn Osterman

the star who put across "The Persian Garden" and many other Tremendous Broadway successes, appears in the next **Comedy-Star** one-reeler, *"Sauce for the Gander,"* released **April 19th. Mark Swan** wrote the story. You know Mark Swan!

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LEADING

EDISON DIRECTORS

CURRENT RELEASES

Ashley Miller
"Out of the Ruins"—3 parts
April 23

Charles J. Brabin
"The Stoning"—3 parts
April 9

Richard Ridgely
"A Deadly Hate"—3 parts
April 13

John H. Collins
"Greater than Art"—3 parts
April 20

Langdon West
"A Woman's Revenge"—2 parts
April 16

Will Louis
"The Cook's Mistake"
April 14

ESTELLE ALLEN

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Northern Lights — Samson
Capt. Swift — The Gilded Fool
The New Governor

In preparation: The Plunderer

Frank H Crane

Director — **Peerless Features**

ROBERT EDESON

SALLY CRUTE

LEADS — **EDISON**

In "THE VOICE OF CONSCIENCE"

ALAN HALE

LEADS

BIOGRAPH

GRETCHEN HARTMAN

LEADS

BIOGRAPH

REAL STUFF FOR "LILY"

California Corporation's Production of "Lily of Poverty Flat" Has Real Atmosphere

Eight champion broncho busters, rope-throwers, and rifle and pistol shots have formed part of the colony of actors and actresses at Boulder Creek, where the California Motion Picture Corporation for the last month has been filming the exterior scenes of the new Bret Harte photoplay, "The Lily of Poverty Flat," in which Beatrix Michelena is starred, and which will be released by the World Film Corporation.

They help to make the all-star cast which supports Beatrix Michelena in this five-reel moving picture, showing the exciting days of '49 in a Sierra gold mining camp. But the odd thing about it is that, although these expert vaqueros could stage a Class A "Wild West" show, they are not called on to do any such stunts, for "The Lily of Poverty Flat" is a serious attempt to picture on the screen with absolute fidelity the early Californian pioneer days, and rodeo performances are incongruities in such a drama. At that, the cowboys have an opportunity, in their varied roles of miners, vigilantes, Indians, and outlaws, to show some pretty riding on "outlaw" ponies.

The Cosmos Feature Film Company has entered suit against the Alliance Film Corporation, alleging a breach of contract. Cosmos claims that $5,700 is due from Alliance.

STAGE SCENES ON MOUNT

Prominent Theatrical Personages Race with Time to Enact Scenes on Mountain Top

Three high-power automobiles filled with players of the Burbank Theater, Los Angeles, together with Fritzi Scheff and Elmer Harris, the playwright, set out for the top of Mount Baldy, one of the highest mountains in the United States, to enact several important scenes for "Wild Olive," a forthcoming Morosco photoplay release. The trip necessitated a race against time, due to the fact that several of the actors selected to appear in the picture were playing at the Burbank Theater and had to be back in time for the evening performance. At 4.30 A.M. the members of the company put on their makeup for the motion picture and, after a hasty breakfast, automobiles left for the mountain at top speed. One of the cars was driven by Elmer Harris, the well-known playwright, who is the author of "Wild Olive," the new photoplay. Mr. Harris is an expert mountain driver. In his car were his wife and Fritzi Scheff, the prominent theatrical star who has just made her screen debut in the Morosco photoplay, "Pretty Mrs. Smith." Miss Scheff did not appear in the picture, but joined the party for the sport of the race. Two other cars were filled with players and two auxiliary cars accompanied the party, in case of a breakdown.

TAKE FROHMAN FILM

Church and School Service Bureau to Exploit "The Fairy and the Waif"

The Church and School Social Service Bureau, which is in the business of supplying films to churches and schools, has taken over what might be called the church and school rights to Gustave Frohman's production of "The Fairy and the Waif." This was done after a committee for the bureau, composed of Hamilton Holt, editor of *The Independent*; Dr. Charles Parkhurst, Anne Morgan, Elizabeth Marbury, and Dr. William Carter, president of the bureau, had seen the film. Dr. Carter and Dr. Parkhurst secured the rights with the assistance of Louis J. Selznick, of the World Film Corporation, and Mr. Frohman.

The first showing of the film, under the bureau's auspices, was at Sing Sing last Sunday. It was shown again on Monday evening in a Boston church, and on Tuesday evening at the Church of the Savior at 111th Street and Lexington Avenue, New York city.

SHOW FIGHT BY RUSE?

Reported That Story Will Be Woven Around Willard Pictures to Escape Law

Rumor has it that the promoters of the motion pictures of the Willard-Johnson championship fight are planning a final desperate move in case their efforts to bring the films into this country and exhibit them fail. It is said that the plan calls for the production of a drama, into which the prize ring scenes will be woven. The hottest and most important rounds of the fighting will be taken for the purpose. It is believed that by this ruse it will be possible to show the valuable parts of the fight pictures without the interference of the Federal authorities.

The fight pictures are being taken from Cuba to Montreal, where the legal struggle will likely begin. Fred Mace, who had charge of the taking of the pictures for Harry Frazee and Lawrence Webber, cables that he has "secured wonderful fight pictures."

SEAY'S UNIQUE RECORD

Charles Seay, whose departure from the Edison studio was told in last week's Mirror, has the unusual record of having made the shortest and longest films ever produced by that company. Director Seay was with Edison for six years, dating back to the birth of the Bronx studio, and a few months ago staged "Fantasma," the longest Edison production. He leaves in order to perfect plans which he has long been considering in connection with motion picture direction and management. Incidentally, after six years of constant work, his short vacation is giving him an opportunity to get acquainted with the boys of the Screen Club.

FIND "THE CLUTCHING HAND"

Sheldon Lewis, the "Clutching Hand" in Pathe's "Exploits of Elaine," writes the Whartons that he saw the fourteenth episode which shows the master criminal's detection, at the Gold Theater in Chicago. The manager recognized him and announced from the stage that the "Clutching Hand" was there in person. The audience of a thousand rose to its feet and demanded a speech. Mr. Lewis was escorted to the stage and made a neat little speech expressing his appreciation of the honor.

Mr. Lewis's great work in the fourteenth episode has been the cause of a flood of letters to the Pathe from all over the country. He is now playing a seven weeks engagement in "Life" in the windy city.

SULZER IN PICTURES

Former Governor William Sulzer, of New York, is at work in a Yonkers studio on a motion picture in which he will take the leading role, with Pauline Hall playing opposite. The photoplay is said to be built about the former Executive's experiences at Albany.

FIRST REEVES COMEDY

Soon Released—Lubin Paying Special Attention to Comedy Producing

The first of the Lubin comedies in which Billy Reeves, the widely known English comedian, pantomimist and acrobat, is featured, will be released on the regular service Saturday, May 15. It is called "The Substitute." According to the present plans, a Reeves comedy will be released each Saturday.

The Lubin Company is devoting special attention to comedies at present and has an elaborate programme ahead. Billy Reeves and a special company of fun makers are in Jacksonville making one and two-reel comedies; Jack Tucker and Eva Williams, who won much fame in vaudeville, are also at the Lubin Southern studio with their own company making comedies; Pat Rooney and Marion Bent, known from Coast to Coast, have just completed two comedies and in a short time Marie Dressler will come to the Philadelphia studios to begin the production of a number of five-reel feature comedies.

In following out plans adopted some time ago the Lubin Company is securing the services of the best fun makers in the country regardless of expense, and will make comedies and farces running all the way from split reels to five reelers.

PUSH SELIG TRIP

Indications Are That "Selig Special" Will Have Record-Breaking Party

The Selig Polyscope Company has published a handsome booklet, "We Want You With Us In California," that is being sent to all who are interested in the trip of the "Selig Special" to the Pacific Coast in July. From the number of inquiries received and requests for the booklet, it would seem that the number on the trip will break all records for such undertakings. A new feature that has been introduced is the desire by many newspapers to run popularity contests, with a trip on the Selig train as the prize.

The low rate, $125, that is being charged for the trip has much to do with its popularity. This includes hotel bills, Pullman, and everything but meals. Another factor that is aiding the trip is the itinerary laid down. This will include in addition to the San Diego and San Francisco expositions, stop-overs at most of the principal Western cities, an excursion into Mexico, to the Garden of the Gods, and the Royal Gorge. Then there is the Exhibitors' Convention in San Francisco in July. Motion pictures will be taken at all stages of the trip.

All inquiries will be answered by the "Selig Special Editor," care the Selig Polyscope Company, Chicago, Ill.

BAGGOT ADDRESSES CENTURY

King Baggot was the special guest of the Century Club at its last meeting at the Hotel Astor. A number of prominent theatrical people read papers on various phases of the dramatic art, but this time the club felt that motion pictures had taken such an advanced position that it was time to hear from a leading exponent of that branch of the drama.

It being the first talk to the club by a photoplayer, Mr. Baggot did not confine himself to any one particular topic, but gave a very general talk which touched upon the pictures in the course of their progress from the early days to the present time.

VITAGRAPH GETS PLAYS

Announcement is made that the Vitagraph Company has secured the motion picture rights to two of the most popular plays of the past decade, "The Writing on the Wall," which was originally produced by Olga Nethersole, and "Glorious Betsy," in which Mary Mannering starred with success. Casts are being selected now to present these features.

FITCH PLAYS SOLD

Negotiations were completed last week by the Popular Plays and Players Company with the Fitch estate and the American Play Company for the motion picture rights to three of the famous Fitch successes, "The Girl with the Green Eyes," "Her Own Way," and "Her Great Match." The sale was negotiated by Peggy McCall, of the office of Frank Henry Rice.

LINCOLN BUYS NOVEL

E. K. Lincoln has purchased for the E. K. Lincoln Players the screen rights to "The Whispering Man," by Maximilian Foster. The negotiations were conducted through Frank Henry Rice. "The Whispering Man" was one of the most successful of last year's *Saturday Evening Post* novels.

DIRECTOR COOLEY ILL

Director Frank Cooley, of the American "Beauty" Company, has just passed through a siege of grippe. Mrs. Cooley (Gladys Kingsbury) was compelled to cut short her visit to the Exposition to return to Santa Barbara and nurse her husband.

GASKILL LEAVES VITAGRAPH

Charles Gaskill and Helen Gardner last week severed their connection with the Vitagraph Company. Plans for the future include big feature productions, but it is said that a definite engagement will not be made for some time.

The Runaway June FREE Trips to California Contest is the business Getter of the year. Let it get business for your theatre. Speak now.

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PRESENTS

THE POPULAR PLAYS AND PLAYERS
MAGNIFICENT PRODUCTION OF THE
ORIGINAL DRAMATIC PHOTOPLAY

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STARRING THE STAGE'S
MOST BEAUTIFUL AND VERSATILE
AND ATTRACTIVE ACTRESS

MME. OLGA PETROVA

IN FIVE PARTS OF SUPERB SUSPENSE

RELEASED APRIL 19TH
ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA
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1465 BROADWAY NEW YORK CITY

REVIEWS OF FEATURE FILMS

"THE ONLY WAY OUT"

Lubin Three-Reel Drama Produced by John Ince and Shannon Fife. Released March 18.

The Stenographer-Wife ..... Rosetta Brice
Her Nemesis ..... Frank Farrer
Her Husband ..... Walter Law
The Detective ..... John Ince

This offering starts out to show the trials of a pretty stenographer à la "Help Wanted," and then works up a fine case for the unwritten law to be decided by a jury. No matter how well this might be done it would savor of triteness but for manner in which Mr. Fife treats it.

John Ince is an artistic and rather thorough producer of whatever he undertakes. So here where he takes a situation that might be repulsive and extracts its strength. Take his treatment of the woman who is lured by the marriage license—"bait" the author calls it—into the same hotel room with her employer. There are no subtitles needed, we trust, which even so is strong enough to be exacting. Later we suspected, with the killing of the man, that this scene had been eliminated because of a rather exaggerated deference to a Censor Board's opinion, but it turns out that this is the author's unique contribution.

The first employer proves a would-be seducer, as we have seen, and the girl is lucky to be able to rush from the room leaving her pocketbook behind. The next year she accepts her next boss and marries, her husband's detective friend being the best man at the ceremony. Then the other man, unsuccessful in business, comes back to prey, and finally, to recover her pocketbook, she goes to see him. She enters the room and the next scene discloses the man lying dead, his body far to the rear where a rather long series of scenes will not render too noticeable the breathing of the corpulent corpse, and the police entering for their investigation.

The detective assigned, of course, is the same best man and he accepts an invitation to dinner at her house that he may try out a theory he has had since discovering the pocketbook she lost years before. He works upon the nervous woman during and after the dinner and during her husband's momentary absence wrings her confession from her. Then the latter springs through the curtains and claims that he committed the deed. Even at the trial the audience is still in darkness as to the real murderer, but with the lengthy testimony of the husband given in the visualizing process with which we have become familiar, the action which preceeded and followed the shooting not shown before is disclosed. This treatment does away with the boring effect of repetition, holding the answer to the mystery to the last and also ending things logically, as they should. It reveals how the husband followed his wife to the man's apartment, due to suspicions which had been long accumulating, and in struggling with the other who was the first to spring into a grapple, the blackmailer was shot by his own revolver. He also tells the clever way he escaped. The verdict is thus brought in, exonerating the husband.

The acting by this cast is finished, conscientious, and characteristic of this company. Direction and all details of screen work are up to this notch. F.

"THE SHADOW OF DEATH"

Two-Part Edison Drama by Mary Imlay Taylor. Produced by Richard Ridgely. Released March 19.

Lisette ..... Bessie Learn
Her Grandfather ..... Frank Medlyan
His Housekeeper ..... Mrs. William Bechtel
Spencer, her lover ..... Edward Earle
Monsieur Feltis, curio dealer ..... William West
Jacques, the rat ..... George Wright
The "Brasilian Nut" and her partner in dances.

What with Miss Taylor's novel and the staging the company has given it one may call this play foreign in every sense, a type this company enjoys and most French, *cette fois*. It resembles the classic tales of some French novelist, with its murder at the chateau, and were it not that both those accused of the misdeed were arrested on incidents that would not occur except with very stupid people, which we hope the smart looking officers dressed in army costumes were not, the entire play would be highly acceptable.

As it is a complicated situation shows the burglar entering the old castle and stealing a stray pearl he finds. It so happens that the young man who was not acceptable to the grandfather for his young granddaughter's suitor, had that very day taken the brooch, minus the pearl, to the jeweler's to be repaired. It also happens that he allows himself to be accused of the murder of the grandfather although a word from the girl should have been enough to free him. Then Lisette goes to the jeweler's herself, as the police are trying to discover where the rest of the brooch, to which the stray pearl had belonged, had disappeared. She tries to steal it fearing that if the authorities learn that her lover had brought it he will be convicted of the crime. She herself is caught with the brooch and condemned to death. Then the real thief accidentally leaves the pearl at the watchmaker's in a chamois case along with a watch he was having repaired and thus leads to the true criminal being found out.

The Brasilian Nut and her partner enliven the scenes in the *Moonmire* cabaret with their dancing, which a spectator remarked might be dramatic if it were not so suggestive. F.

"THE MILLIONAIRE'S HUNDRED DOLLAR BILL"

Two-Part Vitagraph Drama Written by A. Q. Scudder and Produced by William Humphrey. Released March 20.

Ralph Brewster, millionaire ..... Leo Delaney
Preston, his club friend ..... Tom Brooke
Helen Wynfort, the bill finder ..... Leah Baird

You who have given a dime and then shadowed the beneficiary to see just what use he made of it may enjoy this same thrill on a larger scale when a millionaire gives away a hundred dollar bill and is fortunate enough, in his scenario arrangement, to be able to follow it up. The offering is replete with the beauty of giving, and touches some real sore spots in the life of a poor family and abnegation in general. Combined with a love story that buds from the first as pretty and ideal a romance as can be imagined considering the social restraints that impose themselves on the characters, it turns out to be an altogether satisfactory—which is a very weak term—offering. It is staged in every respect as it should be with the possible exception of the eviction scene, which was without conviction.

The idler with the money has turned sour and bets his club friend that humanity in general is what he thinks it is. His sealed envelope with the hundred dollar bill is found by the girl who needs a new gown for the week-end party and who goes therewith to the *modiste's* to order it. She meets, however, a young seamstress whose lack of nourishment is due to extreme poverty at home, and thus the hundred dollar bill goes to saving the family from being turned out on the sidewalk and other necessities. The young millionaire is lucky enough to be able to follow all this so that when he meets the girl at the week-end party, where she arrives minus the gown her father could not afford, the way has been paved for the romance which is fostered by the strain of the harp from the next room.

Leah Baird plays the part of the girl of good heart quite nicely, but Leo Delaney makes a most attractive fellow of the rich young man.

"THE AMERICANO"

Two-Part Biograph Drama. Released March 30.

The Americano ..... Alan Hale
Isabella, Mexican beauty ..... Louise Vale

As a pirate, big and bold enough to terrorize a bloodthirsty crew of pirates under him, Alan Hale is superbly suited. In heroic passages of arms, in romantic poses, his is always a dominating figure, and this is probably one of his best roles.

In the first reel the director plays his best cards. He shows the pirate band attacking the monastery, being beaten off, and driven back to their boats. Of a personal nature is the defense of the girl who is visiting the monastery at the time of the attack. The pirate remains to repair the institution he had tried to wreck. He also aspires to the hand of the pretty Mexican girl, but her father and mother will have nothing of the Gringo. It is all done in the prettiest of sunshiny settings, and some of the scenes are marvels of direction. They are pictures in themselves.

Apparently the director was obliged to draw from the discard, for the second reel reveals pretty much the same material as its predecessor only in a little different order. For the pirates come back to loot the monastery again, the tempting gold chests weighing on their conscience, and more love scenes preceded their arrival. Once more the hated Gringo rescues the girl, a little more dangerous undertaking this time, and sufficient at last to win the consent of the parents. It is no less prettily done than the preliminary part, the exteriors for these difficult scenes supposed to transpire in Southern California, being most commendable and except for the unfortunate repetition this film would be a winner. F.

The Poet of the Peaks (American, April 12).—There is some exceedingly beautiful scenery in this two-part picture, featuring Vivian Rich and David Lythgoe, that makes one long for the big outdoors and get away from the cramping atmosphere of the city. The story deals with the experiences of a poet, a carefree, happy child of nature, with a heartless woman; with the inevitable result that the poet's life is wrecked and the woman goes on her way looking for further conquest. The picture is extremely well done, there being an interpolated bit from one of Keat's poems that is especially fine. R.

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REVIEWS OF FEATURE FILMS

"THE FACE OF THE MADONNA"

Three-Part Drama, Produced by the Kalem Company, Under the Direction of Kenean Buel. Released April 19.

Jane ..... Alice Joyce
Wallace ..... Guy Coombs
His Wife ..... Helen Lindroth
Jane's Father ..... James B. Ross
Tim, a gangster ..... Robert D. Walker
His Father ..... Henry Hallam

This three-part picture is remarkable throughout for the close attention that has been devoted to realistic detail and for the consistently high order of acting ability displayed by every member of the cast. It is one of the most realistic expositions of gang life in New York that it has ever been my pleasure to witness. Kenean Buel, the director, deserves the utmost credit for the able manner in which he has produced this picture. In so far as I could see there was not an inaccuracy in the whole picture, even down to the smallest detail.

Following a gang fight, Jane, a girl of the slums, is married to the leader of one of the rival gangs, but is widowed on her wedding night. She becomes the accomplice of a gang of thieves and enters on a life of crime. Wallace, an artist, has trouble with his wife and she separates from him, leaving her baby in his care. Not desiring the care of the child in his bachelor quarters, Wallace places it in an institution. Later he is commissioned to paint a picture of the Madonna and Child for one of the fashionable churches, but has great difficulty in finding a suitable model. On visiting the orphanage to see his child he discovers Jane, who has seized the baby in order to escape from the police, and sees in her just the model he desires. Jane goes to the studio and poses for the picture, with the intention of robbing the artist on the first opportunity, but the beauty of the picture has such an effect on her that she falls in love with the artist instead. The wondrous beauty of the picture also influences the artist, who has fallen in love with Jane, but they renounce their love and the artist endeavors to find his wife and do his duty as a husband and a father. Jane gives up her life of crime and obtains a position as nurse in the orphanage. The artist finds his wife just at the moment that she has died and going to the orphanage finds Jane with the baby in her arms and the picture closes with the first kiss and embrace of their new found happiness.

Alice Joyce and Guy Coombs had the principal roles and handled them in an admirable manner, but this assertion also holds true of every other member of the cast, and especially true of James B. Ross as Jane's father. Too much cannot be said in praise of the manner in which the picture was staged and produced. Kenean Buel is indeed a director with a sense of the artistic in picture production. E.

"A DEADLY HATE"

Three-Reel Edison Drama Featuring Marc McDermott. Produced by Richard Ridgely and written by George Roberts. For Release April 12.

John Meredith } ..... Marc McDermott
Charles Meredith }
Lady Constance ..... Marguerite Prussing
The Family Solicitor ..... Bigelow Cooper
Warden Johnson ..... Frank McGlynn

In Marc McDermott, we have always felt, this company has its greatest histrionic asset—an actor who combines the best of fine acting with what is possible on the screen. Firstly, it is a pleasure to watch him because his gentlemanly breeding shows, and he makes a fine gentleman of every character. Besides, he has personality, magnetism; and in everything but youthful roles—into which he is occasionally forced—he is one of the most finished of our present-day film portrayers. It is a pleasure to watch him, and it is doubly a privilege that here he should play a double role; one that keeps him constantly on the screen in one of those character playlets of which the central figure is also the dominant motive. Not since "The Man on the Street" has he had such an opportunity as this; nor since then has he been able to show so many of his good points. It is a delineation not to be hastily forgotten.

Double exposure is relied on to picture the two brothers, one the successful suitor of the Lady Constance, the other his twin of more wicked disposition, and subject to epileptic attacks. Their father dies and the older brother inherits all, while a lunacy commission orders the other brother to the insane asylum. Director Ridgely's "nuts" will get many a hearty laugh. Likewise his thoroughly English atmosphere and his, as usual, entirely artistic result are, perhaps, all one could ask of any director who used what he had at his command to the best advantage. Mr. Ridgely's contribution is artistry consistent with economy and clarity.

The institution burns, and the now surely demented brother returns, to catch his twin unprepared and to throw him, in a sudden rage, out of the window that faces the lake. A satanic scheme now occurs to him, and he takes his brother's place; the sudden difference in temperament and behavior, of course, exciting the curiosity of the Lady Constance betrothed to the heir, and the rest of the castle occupants. The warden, who has witnessed the crime of the casement window, calls for blackmail, the while he keeps the sane brother, whom he had rescued from the lake, in confinement with the insane prisoners. No longer being able to comply with the insistent demands for blackmail, the epileptic double meets the warden and hurls him over a stone wall. The sane one has meanwhile escaped, and hears the warden's dying confession. He hurries home, and arrives as his bride-to-be and the frightfully nervous brother are about to enter the chamber for the ceremony. His arrival kills the epileptic one, and the procession, with scarcely a pause, proceeds toward the minister.

We liked Frank McGlynn, as the warden, next to Mr. McDermott. The heroine, Miss Prussing, is of the tall, thin, unobtrusive type; her first part with this company. It is above the average of the three-reel features this company is releasing. F.

"THE PURSUIT OF PLEASURE"

Second in the Series of Pictures Under the General Title, "Who Pays." Featuring Ruth Roland and Henry King. Written by Will M. Ritchie and Produced for Pathe by Harry Harvey.

This picture was written and produced for the purpose of teaching a moral and it is successful in this purpose, for the story shows that a constant pursuit of pleasure is bound to end disastrously. A young girl, the daughter of a minister, is held down and restrained, living a life from which all the joy and beauty has been excluded. She elopes with a wealthy suitor and becomes intoxicated with a life which is the exact contrast of her previous existence. She devotes all of her time to the endless pursuit of pleasure, to the neglect of her husband and home, until he is forced to seek the society of other women. This effectually opens her eyes, but on the night that she accedes to her husband's long-desired wish for children, has a serious accident. After her convalescence it is discovered that it will be impossible for her ever to become a mother and the picture closes with both husband and wife sunk in the depths of despair.

The acting of Ruth Roland and Harry King was acceptable in every way and the picture was effectively presented in regard to settings and realistic detail. E.

"THE UNMARRIED HUSBAND"

Lubin Drama by Shannon Fife. Released March 31.

The Bookkeeper ..... John Matthews
His Employer ..... Harry Winter
The Actress Wife ..... Ethel Clayton

Nothing finer, nothing more original, nothing more holding than this character trinity could be asked for. Picture an old skin-flint lawyer, an employer who rubs his cold hands a good deal like Scrooge used to and to whom his actress niece comes because her show was stranded in the next town and he was her "nearest relative." Then imagine also a punctilious and meticulous clerk by whom the tradesmen used to set their watches as he went to his daily task. He inherits some money and the play may begin.

It is not, however, as strong as it works out as it is in its characters. Well set and all that, yet, it drags slightly as it narrows down to a somewhat trite ending. Yet it contrasts grief and poverty with indifference that of course brings out a great deal of commiseration.

The niece marries the man who in spite of his fine character is typically a clerk. So that the alliance is a cold blooded affair on the girl's part and does not bring much happiness to the man. There is, however, a little orphan whom he is bringing up whose sickness and whose sacrifice finally bring the wife to her right senses after a disastrous attempt on her part to renew some old theatrical associations. And the next morning he is late for the first time in fourteen years. F.

"THE SERPENT SIGN"

First Episode in the New Exploits of Elaine Series, Featuring Arnold Daly, Pearl White, and Edwin Arden. Written by Arthur B. Reaves and Charles W. Goddard, and Produced for Pathe Under the Direction of L. D. and T. W. Wharton.

The new "Exploits of Elaine" promise to be fully as exciting as the series that ended with the supposed death of the Clutching Hand. The cast has been strengthened by the addition of Edwin Arden, and though his part in this first episode does not give him much chance to display his well-known abilities, still one can readily see that he is going to be as resourceful as the Clutching Hand.

Both Kennedy and Wu Fang, the new master criminal, are on the trail of the seven million dollars left by the Clutching Hand. In going through the papers of the criminal, Kennedy discovers a diagram of the hiding place. Elaine's old nurse enters, complaining that the house Elaine had given her is haunted, and Elaine spends the night there. She is awakened by noises and fires at an apparition that appears at her bedroom window. Later Kennedy investigates and discovers in the fireplace a replica of the diagram he has discovered. This fireplace proves to be the entrance to an underground chamber, and Kennedy, investigating, discovers Long Sin at work on a safe in the wall. The Chinaman is scared away and Kennedy proceeds to open the safe, but is overcome by poisonous gases. Long Sin returns, wearing a smoke helmet, and makes way with the treasure, but not before Elaine has engaged him in a strenuous fight. In making his exit Long Sin blows up the entrance and Kennedy and Elaine are only rescued from being buried alive by the cleverness of a dog. Wu Fang and Long Sin on opening the box discover only a mystic ring instead of the expected treasure. E.

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MUTUAL FILMS

Droppington's Family Tree (Keystone, April 12).—Victuals are the food for laughter in the first reel, where he of the walrus moustaches, Hid Conklin, muddy brogans, drooping pants, and blab-cut vest, goes in search of innocent amusement. He gets quite mixed up with waiters, cooks, and promiscuous victuals in this first reel at the swell restaurant. Later his son, who is infatuated with a cabaret dancer in the same restaurant, wants permission to marry the girl of his heart. Father also becomes smitten with the dazzling contortionist, who already has a jealous Spanish lover. It turns out to be the same old knockabout business after all, but it is at least good for a number of hearty laughs.

Persistence Wins (Beauty, April 12).—Virginia Kirtley, Joseph Harris, and Webster Campbell are the principal trio in this release which, characteristic of this brand of pictures, mixes comedy with the right amount of sentiment as concerns a short but snappy love story. Here the man proposes about a score of times, and finally in a moment of weakness the girl consents. But then she changes her mind, but at the threatening sight of an old maid and the alluring touch of another woman's child, she finally consents and hurries to the minister before she can change her mind. The man, who thinks himself stuck with a homely and installment load of furniture is delighted.

A Touch of Love (American, April 7).—Strength in every department of the picturization, and especially in the story promises that this would usually have been material for two-reel effort. It makes, however, a superb one-reeler all the stronger for this healthy abnegation on the part of its producers. It shows the restaurant girl in love with a certain young prospector. At the same time a girl arrives in the red light district, such a soul as the young man takes to, and in whom he sees great possibility provided it be watered with a little of the fluid of love. This young man at once proposes to effect this miracle, and combines in the woman restaurant creature, who is dead in love with him, she would like to do a number of deadly things to the dance hall denizen, but learning of her young child and old mother, relents, and lends every aid to bringing about the romance, or rather marriage, which she finally accomplishes. F.

The Once Over (Beauty, April 6).—This bit of pet slang, as every one probably knows, means inspection, and refers in this case to a man who was robbed of his best girl by his dissembling room mate. The married man arrives at the girl's home to find out that she has four children, about whom she so carelessly forgot to tell him. Then the man who was robbed arrives, in a spirit of fairness, to give them the once over, and remains for a good laugh. Light comedy with its sobrer moments and well acted by Virginia Kirtley, Webster Campbell, and Joseph Harris, distinguishes the offering. F.

Love in Armor (Keystone, March 11).—An amusing series of complications in which a large thorny cactus leaf plays a prominent part, being thrown promiscuously around and hitting nearly every one for whom it is not intended. A young man in love with a girl, whose parents are trying to marry her off to a French nobleman, conceals himself in a suit of armor, and is the cause of more amusing complications, finally preventing two burglars from stealing a valuable diamond sunburst. F.

In the Mansion of Loneliness (Beauty, March 16).—One of the strongest appeals that a child has in the eye of the camera is its lack of consciousness. It is this possession or rather the lack of it which enables the youngster to look the camera dead in the lens and "get away with it." Its child appeal has often been discussed. Now this one-reel product being principally child and children from beginning to end, has this recommendation in particularly noticeable quantity. It is staged in interiors mostly and uses a very tractable and well-behaved, pantomimically speaking, set of children besides Virginia Kirtley and Irving Cummings as the leads. They are a very lonely couple, he because of his hatred of children, and she because of his hatred. His friend dies and leaves him his little girl, so when he arrives back home and finds his wife entertaining her party of child friends, which she has been doing the whole time of his absence, he accustomes because his little ward has meanwhile changed his nature through her own childish charm. F.

Competition (American, March 17).—Every film-goer knows the girl whose father refuses consent to her union with the man she loves. It is, then, the author's privilege to save his young couple full of sympathy that will not only overcome this objection, but also amuse his audience. Our hero—David Lythgoe—is a city lad, his sweetheart a country girl, just returned from her seminary in the city where she has met her charming rogue made. Here, the offering departs, however, from the usual. The company is transplanted to an up-to-date model dairy, with its many cows and devices for handling what they give forth. The city man is supposed to buy a piece of land, and by running it on modern principles put the farmer out of business, thus bringing about his willingness to capitulate. Vivian Rich is the girl, and other well-known Flying A actors are in minor parts. F.

The Echo (American, March 10).—Love stories are never taken for granted as in the custom with a good many of our films, but the romance is made as likely and lifelike as possible and besides is enhanced by every exercise of pretty scenery, (to go with pretty sentiments) good camera work, and appropriate setting. Such a product is "The Echo," which shows the boy and girl, as children, in search of the echo. Something of this period echoed in her heart when, tired of the amenities and falsities of society she hurries back to her childhood memories and finds the man, a schoolteacher, her ideal. It is consistently well done. Vivian Rich, David Lythgoe, Jack Richardson, Harry Von Meter, Louise Lester, Perry Banks and Reeves Eason are among those in the cast. F.

Willful Ambrose (Keystone, March 11).—Remembering their resolve to keep away from the vulgar slapstick, this one-reeler, about nothing in particular, as usual, shows a dangerous inclination to go back to what was a success for so long a time. A foot is lifted, an arm is swung, but neither lands, as the new resolve is recalled. However, the players have relieved their feelings by hurling around a lot of green olive bear mugs steins, seidels, and fancy beer containers. Finally, a fun-loving director discovered one of these drinking fountains that squirts when a button is pressed, and that becomes an instantaneous water column when it is pressed too hard. That and a little fancy marksmanship (trick work, of course) are the principal means by which the characters make themselves amusing. F.

From Patches to Plenty (Keystone, March 6).—Hogan, no more or less, or otherwise the well-known Charles Murray, is given the lead, which means in this sort of picturing, everything to do. Hogan reminds us of "Mary Nat," a tramp character made famous by Marie Montgomery Player some years ago. He is the embodiment of cold-blooded nerve and indifference over circumstances. The story is the Keystone version—not the Horatio Alger account—of a sudden rise in wealth. Having found his million in the street, our hero spends it riotously—gala, yachting, wine, and abandon, until the crash happens across his gilded horizon; and then the offering turns rough and raucous, to prepare us upon what is coming to such a meteoric gallivanter. F.

In the Heart of the Woods (American, March 24).—An isolated young couple—whether in the woods or on desert island—has the same world-wide appeal. One reel, of course, may show this imperfectly, as far as space is concerned, yet here is not only great outdoor beauty but—exceptionally—an even shade of tinting throughout, a golden yellow that blends with the pretty wood nets. Irrespective of the man's merit, he comes to live in the hut in the woods and makes the acquaintance of the shy girl at his neighbor's. Incidents such as shooting her pet rabbit, and later the killing of her father by some very careless hunters, enliven the time until she and he may embrace. Vivian Rich, as the girl, plays the part of the shy, and at times coquettish, and decidedly disturbed maiden with not very much grace or sinuousness. F.

His Mysterious Neighbor (American, March 13).—Edward Coxen and Winifred Greenwood are featured in this simple little comedy, the theme of which is mistaken identity. An overworked lawyer becomes interested in a pretty girl, who moves in the vacant house next door, but is greatly disappointed when another man comes and greets her very affectionately. He mistakes the man for the girl's husband, and is very much downcast until the next morning, when he proves to be his long-expected assistant, and only a brother of the girl. F.

Bill Gives a Banquet (Komic, March 7).—An exceedingly laughable and amusing comedy adapted from the series of office boy stories by Paul West. Bill steals some perfumed Egyptian cigarettes belonging to the boss, and incidentally breaks the boss's watch. He distributes the cigarettes promiscuously among his friends, and detectives, who are called in to find the stolen watch, which Bill has taken to a jeweler to be repaired, trace and arrest a number of persons caught smoking them. The complications are many, and amusing situations follow each other with laugh-provoking rapidity. It is a good comedy all the way through and exceedingly well acted. E.

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REVIEWS OF LICENSED FILMS

Willie Whipple's Dream (Kalem, April 22).—A burlesque, slapstick knockdown comedy which has one or two novel features. Including a fight between two women over the possession of a clothes line, and a good fat and cut chase between the legs of a table. Myrtle Sterling, William Welbert, Paul Dunham, and Ethel Teare handle the principal parts acceptably. E.

The Phoney Cannibal (Kalem, April 27).—A "Ham" comedy, written by C. Doty Hobart, and produced by Chance B. Ward, featuring Lloyd V. Hamilton and Bud Duncan. Ham and Bud see the financial success of a missionary exhibiting a cannibal, and resolve to follow his example. Needless to say, Bud has the hard part of the cannibal. They soon draw a crowd, and are successful in obtaining a large collection, and are just about to enjoy the fruits of their labors when their landlady appears and takes all the money for back board. E.

A Race for a Crossing (Kalem, April 24).—An episode in the Hazards of Helen series featuring Helen Holmes. If Helen Holmes were working for a real railroad she would undoubtedly be receiving the highest salary paid to any telegraph operator in the country, for she is continually engaged in saving enormous sums of money or else preventing the destruction of railroad property. In this episode she is instrumental in saving the United States mail contract for the railroad, undergoing some thrilling adventures in doing it. An agent of a rival railroad opens the waste cock on the tender of the engine, and when the mail special reaches Lone Point, where Helen is stationed, there is no water. Helen takes the mail in a new gasoline handcar, and there ensues a race to meet the limited train at the junction on time. She makes a crossing just a few seconds ahead of a fast express, and reaches a drawbridge just as the agent of the rival road is raising it to prevent her crossing. The car shoots down the incline of the rapidly-raising bridge at express train speed, and Helen sails into the junction with the mail just in time to catch the limited. E.

The Vindication (Biograph, April 8).—The story of this single reel drama is rather unusual. A girl falls in love with a chance acquaintance whom her father, a detective, brands as a thief. The young man is vindicated, however, when the real thief is caught breaking into the girl's house, and confesses his former crime for which the other man was blamed. E.

Sophie's Fighting Spirit (Essanay, April 6).—A single reel, Victor Potel and Harry Todd comedy, which will undoubtedly prove amusing to those who like the kind of slapstick comedy, which depends on ludicrous absurdities, for it's funmaking properties. A combination of green apples, cholera morbus, new thought, and arnica are responsible for the taunts in this picture. E.

Mr. Carlsson, of Arizona (Lubin, April 8).—A two-part picture that would have been more entertaining if condensed to a single reel, as it is cumbered with a number of irrelevant details. A young Western engineer tries his hand at bucking the Wall Street game, and has his fortune wiped out. Returning to the West to make a new start he finds solace in hard work. His former stenographer, who has fallen in love with him, tires of the blast and returns to her mother, who keeps a hotel in the vicinity of the young engineer's camp. They meet under thrilling circumstances and love and happiness follow. E.

Sleep, Beautiful Sleep (Edison, April 21).—A good comedy written by Allen Williams based on a young chap's difficulty in getting in the morning and the various amusing devices he tried in order that he might get to the office on time. There is a good climax in which he is ranked out of bed by means of a rope attached to an express wagon, and, after being dragged over almost endless miles of streets, falls over an embankment, and lands on top of a charge of dynamite just as it is being exploded, with the result that he is blown high in the air, and descending through the office skylight lands at his desk on the minute of eight thirty. Directed by Will Louis. E.

His Convert (Edison, May 1).—A ninute reel picture of London life that is made possible by the clever acting of Marc McDermott and Mabel Trunnelle, as the story is very, very old. A wealthy Englishman makes a wager that he can make more converts than a street corner exhorter, and is successful in converting a prostitute, and in the end succeeds in converting himself. Directed by Richard Ridgely. E.

Capturing the Cook (Lubin, April 6).—Higher class comedies are not being produced any better these temperate days, and it is almost a mystery how this Joseph Kaufman-Ethel Clayton combination manages without fail to secure comedies that are not only clever in their conception, but of the brand of cleverness that arrives. Of course, situations are the reason, but the best kind of comedy brains are essential for so novel a situation. Here the young man on a visit tries to replace the suddenly leaving cook, to help out a married sister, while a young lady visitor from next door does her own washing and is mistaken for the maid. The most fun occurs when he gets her to help him prepare the meal for the fuming guests. The next day he learns of his mistake, and in apologizing also manages to ask the all-important question. F.

Getting a Start in Life (Selig, April 6).—The "S. O. L." call spelled to films might mean the critic's despair at seeing the "same old stuff," as well as its more general application. For James Oliver Curwood has fallen back on old material, and, although the picturization is appreciably improved over a story of, say, two years back, the fact remains that this usually versatile and original author has proven to be quite human, and shunned. His pictures a miser leaving his all to his niece, whom the cowboys believe to be the woman of the wrinkled photo. So when the beautiful young girl arrives they fall over themselves in helping her to make a start in life, their procession in bringing the housekeeping essentials to this young person, being the best bit of the film. Then, promptly as far precedent is concerned, her husband turns up. Of course, you may inquire, if her uncle left a will, why did the men have to give her a start in life, and if she was married why did she accept them. We can conjure several reasons why this might be the case, but the average audience prefers to have its doubts explained. Tom Mix and Louella Maxam were featured. F.

Strength (Vitagraph, April 15).—Not mental but physical prowess is what drives the other man away when he reaches the Western "diggings," where the prospector and his wife are trying to strike it rich. By showing his great strength in such ways as raising himself on a beam and bending iron bars the weaker man is discouraged in his try to get the woman to elope with him. The picture is an exponent of clear camera work, but some trifling matter at the end mars its final effect. Ulysses Davis directed. F.

The Love Whip (Vitagraph, April 16).—The acknowledged use of jealousy by each of a married couple to bring straying affection back is the most referred to, and any such clever conjunction of effort in a double barreled matrimonial affair, as this is sure to make for laughter. Lillian Walker seems to delight audiences with her demureness as of old. The story relates the attempts of both young husband and wife to have each other slenthed and their final finding out that each is true. It is bright, witty, and amuses. Wilfrid North is director. F.

His Phantom Sweetheart (Vitagraph, April 14).—The main action, the plot proper is here represented as a dream, the unconscious reverie of a club man fallen asleep. That this should bring about a fairly happy solution, at the same time spells what is one of the finest short pieces of film we can at the moment recollect having seen. The subject is on the order of E. A. Poe's grim drama placed on the screen by a master producer. The flash-back flirtation at the theater leads him on to the young girl's home. A figure enters, and she tells him to disregard it, being but her demented husband. Then in a marvelous treatment of light effect and correct cutting, the insane man chokes the woman to death, her limp body drooping into his arms, while the next moment the maniac is at the club man's throat. This, of course, is the signal for his awakening. Nothing more vivid, or dramatic in a film way has ever come to our notice, and it is all to the credit of the Vitagraph entourage, for Earle Williams, who plays the lead, wrote it, while Ralph Ince directed, and Anita Stewart rounded out the other corner as the girl. The full artistry of this feature trio is shown to exceptional purposes in a short film for the first time in a long while. F.

Ingomar of the Hills (Essanay, April 3).—G. M. Anderson, under any other alias, is still the Broncho Billy of Saturday release fame, and the fact that he plays a mountain chief will not appreciably alter his acting or, for that matter, the way the picture has been made. For it concerns the lawless scene of the bandit chief's lair, where a pretty girl, captured in the stage held up, is brought. Her nursing him converts him to reading the Bible and trying to give her her freedom. This, however, brings the gang down on him, and he is obliged to make a desperate stand to insure her getting safely away. F.

Hearst-Selig News Pictorial, No. 27 (April 5).—A delegation being received at the 'Frisco Fair; the laying of the Red Cross building's corner-stone at Washington, D. C.; the rescued crew of the *Denver* taken on their safe arrival here; German reserve cavalry being hurried to the Russian front; dogs as aids in finding French wounded; a 30,000 shipment of horses from here to England; Griffith's Washington team trying to keep warm during their Southern sallimbustic; a target used in training Harvard pitchers; some late Seattle movies; President Wilson and Secretary Daniels inspecting an Argentine battleship; a tremendous blast, for quarrying purposes, in California; these are an even selection of nicely taken views of greatly diversified interest. F.

The Mind of the Play (Biograph, April 5).—Take the case of an actress who seeks a rural retreat and brings there, also, a playwright, two city souls who meet for the first time in arcadian bliss, and there may be but one solution. Therefore, while the guess at its conclusion is plain the manner in which the romance prospers and the effects it has on the playwright's attempt to finish his play are its most attractive features. When he returns to acknowledge that he has done no work to complete it, the actress, who has posed as the farmer's daughter, gives him her diary, which she has kept, and which she tells him to use in finding the correct ending—namely, an embrace, which the young couple carry out in the manager's office. Fact, fancy, and theory are thus interwoven into a satisfactorily staged reel full of action, whose presumable ending is its only mediocre phase. F.

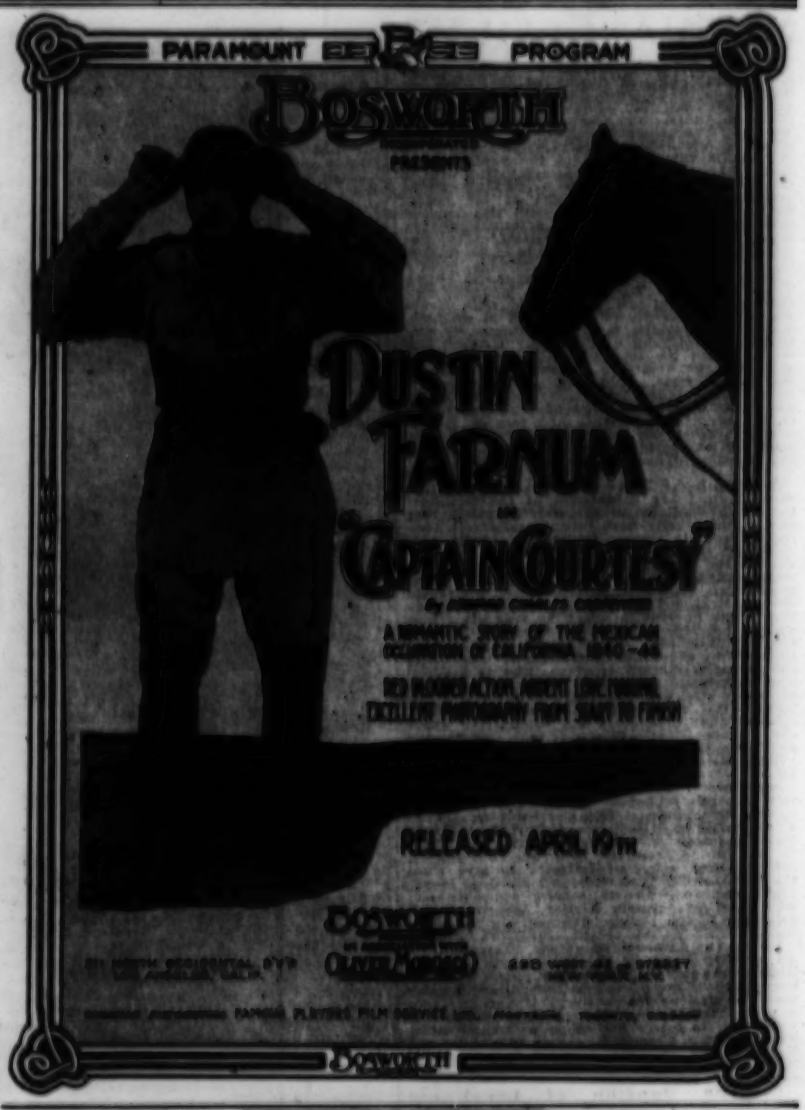
The Heart of Jim Brice (Vitagraph, April 12).—The name of Maurice Costello will, of course, be an agreeable stimulant to interest in this rather weak scenario by Shannon Fife. It depicts the detective assigned to the political corruption case, taking pity on one of the perpetrators, whose baby moves him, so that he detains the father, drunk, until after the others in the case have been arrested. It depicts this in an average manner, being directed by Maurice Costello and Robert Gaillord. F.

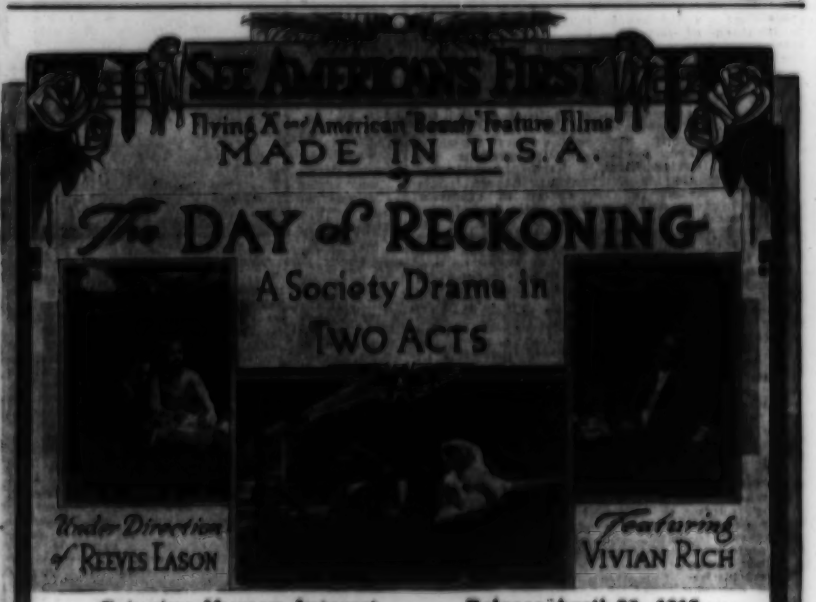
A Coat Tale (Essanay, April 1).—The story deals with a bargain sale of coats, where a husband is drawn into the counter vortex and emerges with one of the plaid bargains. He slips a hundred-dollar bill into the garment which his wife throws away with the worthless coat, and the remainder of the reel is consumed in his trying to search all the wearers of the garments he sees on the avenue. He lands in the court, finally, and it takes the recovered century note to set him out of his predicament.

Mother of Pearl (Lubin, April 8).—It is not difficult to imagine Arthur Johnson in the part of a rather absent minded and etherally abstract type of a professor, and to get the sentiment of Shannon Fife's comedy-drama one must also picture little Lottie Briscoe as his wife. To complicate this state of domestic sterility her mother seeks to administer advice, and it is only when the young and attractive wife decides to leave that the studious husband comes to his senses and promises to do better. It is funny in spots, being contrasted with the drama of domestic reality, and is well put on. Arthur Johnson directed. F.

The Cook's Mistake (Edison, April 14).—F. W. Smith is the author of this story, in which James Harris and William Fables are featured. An ordinary comedy mix-up ata a masquerade gives place early in the reel to a pursuit. The cook—Mr. Fables—is in love with a policeman. She learns that her big policeman lover is to attend a masquerade, disguised as a sailor. A thief gets the disguise and attends the ball. Soon the cook is after the supposed sailor, and the police bring up the rear. Roofs and other inconceivable places are no barrier to Director Will Louis's attempt to enliven his subject in hand. F.

Destiny Decides (Biograph, April 3).—A cleverly constructed scenario enables a recurrent domestic situation to be cleverly handled. With Isabel Rea as the girl, it shows her accepting a new lover, first telling him of the sham marriage which was used to deceive her in another town. Then the first husband returns, and informs her it was not a sham marriage, and exacts blackmail. Her second husband goes after the man who has meanwhile gotten into a gambling fight and been killed. Much ground is covered, or the offering might bear more sympathy than it does, for it is well acted besides being brightly presented. F.

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REVIEWS OF FEATURE FILMS

The Price of Fame (Pathe—Three Reels).—"Who Pays" is the general caption of a serial drama, of which this is the first, that Will M. Ritchey has written for the Dalton Company. It features, for the first offering, Ruth Roland and Henry King and this very versatile and prepossessing young actor has a cast mate worthy of him, for in this picture Miss Roland displays what she has kept under a basket, a dramatic ability where portrayal light drama was the strongest one could suspect. No Dalton product is anything but striking, scenically and this is no exception. It is the same scenery that one has in serials striking dim memory come to associate with a land of magnificent distances. It is also a country where pretty palms, unique cactuses, or pomegranates that are pretty because an even climate allows them to be so fantastically constructed, may be found at every turn. The story itself receives a slightly uneven development, though to whom to attribute this is hard to say. It shows the son, possessed of musical ear and promising voice going to the city at the request of the country-traveling singing teacher. His girl follows, they marry and he is sent abroad to study. He succeeds, returns and given a chance to substitute, brings down the musical world in a triumph of artistic reverence and acclaim. Lionized he starts to forget his countrified wife and is infatuated by one whom we are informed is a lion seeker. This looming conjunction is inevitable and the man succumbs to her charms. Then something snarls in his throat and he is reduced to a whimper. The seeker of social lions of beasts turns cold at his predicament and as his first wife has secured a divorce the play ends with this woman and her child in their former home while the grieving divorcee is nourishing sweet reveries of the past at the other end of the continent. Then follows the author's query "Who Pays?"

F.

The Old Chemist (Majestic, March 28).—An old story given a more or less unusual setting makes this picture passably fair. A chemist, advanced in years, is continually quarrelling with his nephew. In the excitement of an experiment he spills some poison on a dresser, and later making a sandwich on the same place gets some of the poison on the bread. He dies, and the nephew is accused of the crime, but the entrance of a scientific detective, who proves the manner in which the old man met his death saves him from conviction. It would seem as if the story could have been told as well in one reel instead of stretching it out to two.

S.

The Tattooed Hand (Kalem, April 28).—A two-reel episode in the Girl Detective stories, written by Hamilton Smith, produced by James W. Horne, and featuring Olea Ridgely. Miss Ridgely does some very good work in this episode, which is full of excitement from start to finish. A policeman sees Hal Dorgan, a gangster, maltreating a girl, and, rushing to the rescue, finds that it is his own daughter. Losing his temper, he manhandles the gangster. He is taking him to the police station when the gang lay the officer out with bricks, and Dorgan escapes. Later the policeman is nearly strangled to death by a masked man, all he can see of his assailant being an anchor tattooed on his right wrist. The girl detective is called in, and discovers a peculiar heel mark on the stairs. She has her assistant locate the headquarters of the gang, and then enters alone for the purpose of arresting Dorgan. A strenuous fight follows, in which the girl is nearly overpowered, when the police step in to her rescue. She identifies Dorgan as the mysterious assailant by the mark on the heel of his shoe, but is surprised not to find the anchor tattooed on his wrist. The mystery is explained, however, when she finds a brush and a bottle of India ink. Dorgan having painted the anchor on his wrist in order to mislead the police.

E.

The Bridge Across (Biograph, April 6).—As an exquisitely pictured example of nothing in particular except a trend of mind, the film industry will have to wait a long time in any way to approach its rivals. It is merely the dignity of a Southern veteran, who does not want his daughter to marry a Yankee. Mason and Dixon romances may be popular in certain sections of the country, but it seems to us impossible for any fair-minded person to sympathize with any man, Southern "colonel" or otherwise, who will allow his daughter and darky to work for him that he may continue in the dream of an aristocracy which the emancipation has taken away from him. Jack Drumier played the part. Aside from this stiff-necked, yet courteous character, we have the darky, a clever and contrasted character bit by Gus Pixley, who lightens the somber touches. The love motive is heightened by fade-ways, remembrances, which a bit of interpolated pallcopsky informs us are most seductive—the lines of songs and pretty scenery to back up pretty sentiment. Finally moved by the sight of his wife's wedding gown, whereas heretofore the portrait of General Lee has only steeled him in his resolve, he gives in. The offering is, in every way, effective in accomplishing the desired result, but the lack of vital action causes it to drag. Newton is the girl.

F.

The Girl and the Bachelor (Kalem, April 12).—Tom Moore, the director, is, we suspect, somewhat to blame for the damage done to a comedy-romance written by Hamilton Smith. The story runs that the mother insults a girl, an artifice to induce her son, who usually acts by contraries, to marry this far-off relation, an orphan, and that in trying to help out the mother's scheme another young man gets into trouble with his fiancee. Then with the proposal at the big dance—a dance in which the sets were out of proportion to the subject at hand—the young man proposes and all is well. Tom Moore, Marguerite Courtot and Robert Ellis did indifferent work, but the others in the cast were distinctly inferior.

F.

The Great Silence (Rex, March 26).—A three-part feature written by H. Tipton Steck and featuring Francis X. Bushman and Beverly Bayne. The incidents of the plot in this three-part Alaskan mining story are not as clear as they might have been made and while the settings, especially some of the exteriors, are exceedingly beautiful, still the picture lacks interest on account of the disconnectedness of the story. Furthermore, the story is not big enough for a three-part picture. It would have been much better if some of the very obvious padding had been eliminated and if there had been a close adhesion to the thread of the plot. Francis X. Bushman is an accomplished and finished actor and is always pleasing, irrespective of the merit of the story. Beverly Bayne is exceedingly pretty and charming and handles a small part in an exceedingly capable manner. A wealthy miner tired of the rush places, and silences of the north comes down to civilization where a stock broker loses his daughter as an unconscious tool to gain the miner's financial support. Everything goes finely until there is a tragedy of some sort, just what the picture does not show, and the miner leaves again for his northern silences. Later the girl finds that she was in the wrong and journeys to far Alaska and there in the great silence of the top of the world finds her love and happiness.

F.

The Siren's Reign (Kalem, Apr. 2).—One is forced to sympathize with the author of this three-part drama for he started off with a good idea and wrote a good picture up to the last part of the third reel. There he got stuck for he had tied his characters up in such an intricate knot that it did not seem possible to extricate them. And then at that tense moment when there was the expectation of witnessing something new and original in dramatic construction and the untangling of the skein of events, the poor author became disgusted and taking his trusty revolver went bang, bang, and instead of the hoped for bit of originality there was the timeworn expedient of a murder and suicide. A beautiful young girl, on account of the accidental death of her brother, is forced to take his place as an active partner in the business. She falls in love with her partner, but he does not return her affection and later falls in love and marries the soubrette in a touring musical comedy company. His new wife exceedingly extravagant and soon runs her husband so deeply in debt that the business is in danger of being wrecked. Tiring of the southern city in which they live, the wife goes to New York, where the old lure of the stage soon claims her again. The husband goes to the city to arrange for an extension of credit and there sees his wife singing on the stage and indulging in after-the-theater suppers with other men. He becomes insanely jealous and following her to the hotel kills her. Returning home he kills himself and his baby daughter is taken in charge by his partner who failing in obtaining the love of the father resolves to devote her life to the care of his child.

F.

The Voice from the Taxi (Kalem, April 14).—No former number of this Girl Detective series has jumped so instantaneously into a situation of great suspense. The fact that it does, however, set up this swift pace and make itself so clear without the aid of subserts would seem to indicate that it depends much on situations that have been done often enough to insure their being understood under the most difficult circumstances. Thus the Girl Detective, in a taxicab, is witness to an auto abduction and follows into the house where the girl captive is taken. She herself is discovered and the two girls are bound to chairs in the same secret room. The villain, who resembles the "heavy" of tradition, silk hat and all, demands her signature, she being an heiress. He easily gets the signature and departs while the heiress complains that "if he reaches the trustees of my estate before three o'clock he will get everything I have in the world." Just what process this inclusion which has the trustees, at a solemn meeting, almost hand over the girl's entire fortune in crisp bank notes is not explained, but happily for the cause the two girls are released by the police and arrive in time to thwart the seizure. A fight follows in which the perpetrator is thrown from a tall building. The Girl Detective's assistant after this tussle swears "never again" and restores his commission. The play is prettily enough set and is carried on at top speed. One Rainy Day is a half-reel comedy on the last reel of the above subject. It reveals Los Angeles in an unusual time, a rainy day, and to commemorate the occasion three or four Kalem comedians have selected a flooded and muddy street and proceed to amuse others and muddy themselves by splashing and plowing about in a small Mediterranean of moisture.

F.

Mike Donegal's Escape (Kalem, April 21).—The working out of the plot in this two-part episode in the "Girl Detective" series, written by Hamilton Smith and produced by James W. Horne, is exceedingly well done, and far superior to that in some of the preceding episodes. The mystery and suspense is well sustained and the explanation at the end is not only plausible, but also very possible of actual execution. The author has shown a knowledge of psychology and the working of the human mind under excitement. A convict escapes from his cell in a mysterious manner, and the girl detective, on being put on the case, determines that he must still be concealed in the building. A careful search discovers him in the fire room; and on being taken to the warden's office he discloses the manner of his escape. A confederate lowered a piece of timber through the ventilating hole and, placing this in the bed, the convict fooled the guards until morning, concealing himself under the bed in the meantime. When the guard entered the cell in the morning and discovered the mysterious disappearance, he ran out to give the alarm, leaving the cell door open, and the convict escaped to the engine room, and, overpowering the engineer, was waiting his opportunity to escape from the building, when the shifts were changed, when discovered by the girl detective.

Countess Yoshi's Jewels (Essanay, April 3).—Whatever cleverness this offering has to offer is in the scenario (which is a new means to an old end), and not in the way this product was screened. For it does not necessarily take a dagger in the hand of an innocent man to make him, temporarily, the guilty party in the eyes of the next comers, but an innocent hand on the lock of a rifled safe will bring about them same means. Prior to this the offering dragged, for it showed in very slow manner the coming of the young employe and his increasing grace in the eyes of his employer's family, and his being invited to the house party. The trip in the Pullman is the best bit of comic specialty in the two reels. Men in Pullman cars do not smoke, however; but, forgetting this breach of Pullman propriety, the scenes were natural, and serve to mix up two suit-cases through a sudden jolt of the train. A black mask in the suit-case he arrives with leads him to watch his roommate. Then after the robbery he escapes flatlance, and is thrown out of the wrecked auto directly into the path of the real thieves. The direction was not finished, and, except a few noticeable scenes, was of neutral, not to say unattractive, setting. An average cast performed in an average manner.

F.

The Magnet of Destruction (Thanhouser, March 30).—A two-part drama written by Phillip Lonergan and featuring Arthur Ashley and Mignon Anderson, in which a powerful electro magnet is used by the member of an anarchistic organization as a means of getting rid of what he considers undesirable members of society. That the plot to kill the governor of the State and his party as they are inspecting the plant, in which this magnet is used for the carrying of several tons of pig iron across the yard is frustrated at the last moment by the girl and the young hero in the story is only to be expected. The story is well-worked out, the settings realistic and the acting capable.

S.

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Thursday, April 15th
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THREE REEL DRAMA
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JACK STANDING

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"BLACK ART" and "CLEANING TIME"
SPLIT REEL COMEDIES

Friday, April 16th
"The Accusing Pen"
DRAMA
Featuring DOLLY LARKIN and WEBSTER CAMPBELL

Wednesday, April 14th
"A PRINCE OF PEACE"
TWO REEL DRAMA
Featuring EDGAR JONES and JUDITH A HUFF

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